DINANATH PATHY

MURAL PAINTINGS IN ORISSA

ORISSA LALITAKALA AKADEMI

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MURAL PAINTINGS IN ORISSA

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PREFACE

The vast treasures of Orissan paintings have not yet seen the light of the day. The tradition of painting in Orissa can be traced back to the prehistoric caves of Western Orissa. Till date no attempt has been made to record the history of these valuable paintings.

In its humble way, the Orissa Lalit Kala Akademi has made an endeavour to publish the unknown murals of Orissa. The author of this monograph Shri Dinanath Pathy is a reputed painter of Orissa and deserves recognition for his pioneering work in the field of Orissan paintings.

I have no doubt in my mind that this small monograph would fill up a long felt want in the history of Indian Painting which is up till now utterly neglected.

JUGAL KISHORE PATNAIK
Minister of State
Tourism, Sports and Culture, Orissa &
President,
Orissa Lalit Kala Akademi

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FOREWORD

With great pleasure I read the present monograph on Mural Paintings in Orissa by Dinanath Pathy, a most useful attempt to bring to light many wall paintings of Orissa and its neighbourhood hitherto unknown even to scholars. Dinanath Pathy's new book gives a valuable survey of murals from all the major sites covering almost all the coastal and southern districts of Orissa like Koraput, Ganjam, Puri and Cuttack, but also includes samples from Keonjhar and Mayurbhanj. Perhaps future research in the places like Sonepur, Bargarh and Sambalpur where centres of traditional painter families exist might reveal more classical murals. These regions were not included in this monograph because of financial restrictions and time limits. Sri Pathy could not assemble his entire documentation of proofs of existing mural paintings of Orissa, but has successfully tried to draw our attention to the qualities and beauty of the late mediaeval mural paintings of Orissa and to specify their stylistic features and formal elements. What is published now under the auspices of the Orissa Lalit Kala Akademi is for me a fine introduction and a portfolio of Orissa's classical murals.

I wish to point out again that Orissa enjoys the privilege of possessing first of all a classical tradition of art, produced by artists trained in their inherited craft who mainly illustrate themes from the most revered books of Hindu mythology as well as the romances and love poetry of Orissa for temples and for palaces.

This urban or classical tradition is found today in the few remains of murals from former centuries and lives as a tradition

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in the today's modern Art of Orissa, may it root visibly in the local heritage or not. Alongside this classical art tradition we find in the villages and the living quarters of the ritualistically and economically underprivileged groups very colourful murals which are often prepared for one specific ceremony and are executed mainly by folk artists and their families who do many other jobs alien to the traditional painting craftsmen. Other folkish murals are even nowadays regularly painted for marriages and other ceremonies by the local *chitrakaras*—painters themselves. Often they are drawn with a fast brush, economizing on materials and finished with routine but vigor. Thirdly, Orissa can be proud of still another living art-tradition, the tribal style.

This style is best illustrated in the world-famous Icons or pictograms of the Saora Adivasi in Southern Orissa which were so well documented by Verrier Elwin some 20 years ago. These Saora painters even nowadays assure the needy villagers of the assistance of super-natural powers. They first dream the themes to be painted on the housewall and then call a spirit to take his seat in these paintings or two-dimensional "houses" produced with simple strokes using ricepowder mixed with water. Through these spirit inhabited paintings the persons living in the house are blessed and safe-guarded.

I enjoyed the great honour of being invited by the Government of Orissa to accompany Sri Dinanath Pathy in 1977 to various places in Northern Orissa and the Puri region and in 1979 to the Districts of Ganjam and Koraput. Sri Pathy showed me all the major sites—temples, matha-institutions and palaces—with wall-paintings that he knew about and I am very happy to have assisted as his photographer. I think we both enjoyed very intensive tours and we stimulated each other's appreciation and enjoyment of these hidden art treasures. These tours were a wonderful experience which I hope will provide a good base for the catalogue of the forthcoming Orissa-exhibition of the

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Rietberg Museum in Zurich. Sri Pathy, a renowned painter and the Curator of Arts and Crafts at the State Museum of Orissa has a vivid eye for artistic quality, strength in composition as well as colour scheme Right. now he is submitting his thesis on the History of Painting in Orissa to the Utkal University with a vast amount of hitherto unknown finds and interesting conclusions.

Finally, I would like to express how thankful I am to all persons and government institutions in Orissa that helped us in our endeavour. In connection with this monograph on murals of Orissa the author and myself specially wish to thank Sri A. N, Tiwari, IAS, Sri Sitakant Mahapatra IAS, Sri V. Pattanayak IAS, Sri D,N. Padhi IAS, Dr. A. Joshi and Dr S. N. Rajaguru. But I also want to use this opportunity to express my deep concern for the deterioration of these fragile murals which this monograph brought to our attention. Many of them are sorely neglected. They are fading away, in the best case covered by layers of dust and soot or ruined by thoughtless estate-managers who install electric wires or white wash or repaint walls with murals without any sense of the importance and artistic merits of these precious national treasures. It seems to me a very important and urgent task for all goverment and private institutions to safeguard at least the most important murals of Orissa from further destruction. Specialists, trained in the conservation of mural paintings, should be called and asked to resume the work of preservation immediately. Too many murals have already been lost for ever leaving only a few glimpses as ruins, but what remarkable ones. However so they could not yet have been appreciated by the connaisseur sof Indian art as the most important historic treasures of Orissa's history in the 18th and 19th centuries becuse they were practically unknown.

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The present monograph on the "Mural Paintings in Orissa" is a part of my thesis on the "History of Orissan Paintings". While working on my thesis I met Dr. Eberhard Fischer. Director, Museum Rietberg, Zurich, Switzerland and his wife Mrs. Barbara Fischer who were on tour to Orissa for survey and collection of materials for the exhibition "Orissa – Kunst and Kultur in Nordest Indien" held in the year 1980 in Zurich. This meeting was highly beneficial to me. My subsequent visits to Europe on their invitation and association with Dr. Fischer as co-editor to the catalogue on Orissa Exhibition provided ample scope to understand Orissan Paintiings better than before. This small monograph bears all these recent happenings.

The monograph has been prepared during my stay in Zurich early this year. I express my gratitude to him for the pains he has taken to go through the script, to prepare the photographs used in this book and to write a learned foreword.

Thanks are due to my teacher Professor Dr. K. S. Behera, D. Lit, Department of History, Utkal University for his valuable suggestions and guidance.

Two of my senior colleagues Pandit Sri Nilamani Mishra, Curator. Sanskirt Studies, Orissa State Museum and Dr. Bhagaban Panda. Editor, Directorate of Cultural Affairs have substantiated the monograph with their scholarly suggestions. I am indebted to them. I remember the help of my painter friends Shri Prafulla Kumar Tripathy and Shri D. N. Rao in preparation of this monograph.

I am thankful to the authorities of the State Lalit Kala Akademi who have given me the opportunity to see the monograph in print and particularly to the President Shri Jugal Kishore Patnaik, Secretary Shri Raicharan Das, Asst. Secretary- Shri Jagadish Kanungo, Vice-President Shri Asit Mukherji, Shri Harekrishna Rout incharge of the production of this monograph and members of the General Council who have helped me in the production of this volume.

DINANATH PATHY.

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INTRODUCTION

THE State of Orissa lies on the Eastern borderland of India by the Bay of Bengal, bordering Bengal and Bihar on the North, Madhya Pradesh on the West and Andhra Pradesh on the South. Orissa has the unique distinction of being situated in the middle of South and North and has the benefit of both the cultural patterns, strong influences from the Dravidian South and the Aryan North. It has served fo centuries as the meeting base of various cultures, races, religions, politically or economically industrious groups superimposing themselves. Bygone rulers of this land had extended their territorial supremacy much beyond this present day State upto the rivers Ganga in the North and Kaveri in the South, thus covering a major portion of the Indian subcontinent. Though nothing much except some edicts, rock-cut caves and temples remain, yet for an analysis of Orissan art and culture of any period, one is bound to keep in mind all the factors which have had their influeneces on it in course of time.

In sculpture and temple architecture, there exists in Orissa large variety of motifs and a stylistic development. Jainistic, Buddhistic and various Hinduistic patrons have employed the services of local stone masons. Typical Orissan forms have developed within an all Indian framework. But when we come to painting, which we can only grasp in its latest forms, everything seems to centre around Vaishnava themee And for these, Jagannath, the main manifestation of Vishnu in the great temple of Puri in Orissa, is the major source of inspiration.

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The paintings of Orissa can be divided into three categories from the point of view of mediums i. e. paintings on cloth or *patachitra,* paintings on walls or *bhitti chitra* and palmleaf engravings or *talapatra chitra* and *pothi chitra.* The style of all these remain more or less the same at a specific time because, to all likelihood, the then artists were commissioned to work in all these media.

It is quite possible that painting might have started simultaneously with sculptural art in Orissa, because professionwise there was no separation between master painters and master sculptors. Even today in Orissa these two crafts are combined in one and these artists are known as *Chitrakaras,* their title being mostly *Mahapatra* or *Maharana.* But strangely enough, paintings appeared in Orissa rather later, several centuries after the great temples of Bhubaneswar, Puri and Konark, all of which do not show any trace of contemporary painted decorations, even so there is still some old wall plaster inside some temples such as in the Mukteswar temple in Bhubaneswar or in the Jagannath temple in Puri. Reasons for this can be that the earlier paintings have been lost due to the ravages of time and the tropical climate and have been redone, as can be seen in the Puri temple.

But there exists a good number of paintings from the 18th century onward in many temples and *mathas* especially in the Southern districts of Orissa, which have remained unknown and comparatively neglected in publications on Indian paintings. Orissan architecture and sculpture have drawn the attention of scholars since long and with full right their stylistic features have been analysed and found to be homogeneous through the ages that a specific "school" of Orissan sculpture and temple architecture could have been founded. The same, I am convinced, can be done for the painting tradition of Orissa.

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One may say that mural paintings in Orissa begin with the prehistoric rock paintings as found in Manik Mada and Ushakothi (Sundergarh district) and Gudahandi, Yogimatha (Kalahandi district), Ulapgarh and Bikramkhol (Sambalpur district). This may have continued up to present time in the ritualistic wall-paintings mostly of the rural areas. On the earliest sculptural remains the rock-cut caves of Khandagiri and Udayagiri (2nd century B. C.), Sir John Marshall claims to have found traces of pigments. This is not astonishing, bacause the Hatigumpha inscription of Emperor Kharavela which is of the same time, makes a clear referance to paintings *(likhitani).* Further it mentions that the emperor has caused building palaces with paintings and that he has rewarded the artists. Since nothing painted of this period exists today, not even a guess work in the void can lead us to the formulation of a painting style for that period. The mural painting at the ceiling of a rock sheltar called Ravanachhaya at Sitabinji in the district of Keonjahr is generally attributed to the 6th Century A. D. At the bottom of the painting there is a painted inscription in brown which reads as Maharaja Sri Disabhanja. Various scholars have tried to attribute various dates to the painting ranging from 4th to 12th Centuries A. D. following the characteristics of the inscription. It is not yet proved beyond doubt that the figure on the elephant's back is the king Disabhanja, although it is quite tempting to relate the theme of the painting with the inscription below. Whatever date we accept, the painting or whatever little is left after the severe damages caused by nature and negligence confirms to a style in tune with the achievements of the late Gupta period. The painting has often been compared with the famous wall-paintings of Ajanta, mainly taking the lady figure with the small skirt and the breast-band into account. But at Sitabinji, the painting is done without special coating directly on the rock, this not being the case at Ajanta and

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certainly, the scene in Orissa is much more simplified and lacks the boldness and delicacy of Ajanta's murals. Since most colour details are missing now-a-days, a rightful comparision can not be done properly. And one might always keep in mind too, that the South Indian tradition (especially of the early Pandya's and Pallava's) is in many formal details nearer to that of the paintings of the Vakataka's in Ajanta. Whatever might have been the cultural situation, the Sitabinji painting has stylistically nothing in common with the later murals of Orissa. The early temples of Bhubaneswar and environment do not give any hint to what the paintings of the 9th. to 12th. century looked like. Except the painted plaster-surface of the ceiling of the Mukteshwara temple, nothing remained. But scholars of Orissan Architecture are generally of the opinion that all the sculptures of the temples were painted when the temples' construction was completed. Due to the fact that hardly anything of this painting remains, we cannot deduce any formulation of a local painting-style for that period.

Many scholars have included two paintings still available today into their chronology as samples for the period of their occurance, i. e. the 12th. to 16th. centuries, these are the so-called paintings of Buddha Vijaya and Kanchi Vijaya. The first mentioned painting exists at the western wall top, in the left corner of the Mukhsala of the Lakshmi Temple inside the Jagannath-temple complex at Puri. It has been assumed that it owes its origin to the coming of the Saint Ramanuja to Puri. At his time, the Buddhists were chastised and forced to get converted to Vaishnavism. This probably would date the painting back to the 12th. century. But what we see today is not the original painting. This has been painted over and again and the present painting certainly has been done by the Chitrakaras of Puri, some time in this century. It certalnly would be most important to try to dismantle the underlying layers of paintings and perhaps one would find the

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original from Ramanuja's time. But the present painting of Buddha Vijaya has no value for a chronology and no early date can be ascribed to it. In the second case, a painting of Kanchi Vijaya simply does not exist in the Mukhasala of the Jagannath temple at Puri.Since long, the ugly varnish-painted cement reliefs have taken the place of such a painted wall. Or, perhaps, the scholars claimng the existence of such a painting, have just ignored the reality and have never investigated the spot but depended on hearsay. In any case, there is no painting of Kanchivijay in the Jagannath Temple, even so it very well could be because the theme of Purushottama Deva's victory over the Raja of Kanchi appears often in the Oriya literature of the 16th. century and is very much recurrent in the Oriya legends and appears quite often on pata paintings and murals too (Sri Kurmam Temple Andhra Pradesh, Gangamata Matha, Puri, Jagannath Temple, Nayagarh). A careful survey of the Jagannath Temple, Puri reveals the fact that as far as the mural paintings are concerned there is not a single one with resembla-nce to the classical mural painting style. Judging even from the present day paintings standard, paintings of the Jagannath Temple are all of low quality. It is quite probable that some centuries ago, wall paintings had existed here, but all of them were later replaced by the ugly looking high cement reliefs and the cheap calendar copies. These paintings were done by a Diploma holder painter who belongs the to the town of Baripada. He has done the majority of the Temple's paintings and there is even a little chance left to the local Chitrakaras for redoing these unappealing paintings. But whenever the temple walls are restored to their actual grandeur, one should be extremely careful to dismantle them in such a way that the traces of old wall paintings were preserved.

The real history of Orissa's mural paintings begins with the existing fragments in much later temples and *mathas*, most of which are situated in the Southern parts of Orissa which were

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not invaded by the Muslim powers and remained for much longer undisturbed in their religious life and activities. Many paintings can be found in the Jagannath Temple in the residential towns of local *rajas*. But the many *mathas* or monastic places with a temple and residential quarters which were founded as centres of faith and culture especially from the late 16th. century onward were donated with all kinds of manuscripts, paintings and painted materials. The 16th. century is the time which gave rise to the *bhakti* movement in Orissa, a period in which the personal affection of the devotee to the deity, especially to Krishna, accentuated. This stimulated all kinds of art, poetry as much as painting. The Gita Govinda, composed by the immortal poet Jaya Deva of Orissa, was re-discoverd and formed the base for many new poems. And many of these poetical themes were illustrated in palmleaf manuscripts, some of which again became general repertoire for the painters in other material as well. Therefore episodes from Krishna's life are the most common. Various scenes from the Bhagavata Purana, from the Gita Govinda and inspired from Oriya poetry are often to be found. But there are Ramayan scenes depicted as well and sometimes, Shakta or the Great Goddesses are visualized.

Whatever the chitrakaras of Orissa on their murals painted, they used strong outlines, restricted themselves to clear, unshaded colours without using a perspective. All these are the elements of an "Orissan Style". We do not know when its development started. A linear tendency for instance is a general Indian phenomenon in the mediaeval period. Its origin may well belong to the Rashtrakuta period painters of Ellora in the 8th. century which become more and more elaborated through a linear, three-quarter movement of the body, sharp, angular treatment of limbs, a face with one protruding eye, a double chin and a preference for profile or three-quarter faces. This trend to

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frozen linear drawings on colour-patches become very peculiar in the Western Indian manuscript paintings between the 13th and 17th century, but is prevalent in many Central and South Indian paintings too. A linear character is very much present in Orissa's stone engravings. We know of very refined figurative engravings in the Mukteshwar Temple of Bhubaneswar (9th century). Many unfinished stone-carvings of Bhubaneswar's early temples show engraved outlines of figures which were meant to be completed by chissel-work. Line engraving is furfhermore typical for palmleaf-illustrations where colour must play a minor role. Here wherever colours are applied, they have just been painted over the inscribed forms, mostly covering blank space. Therefore, the linear character of Orissa's paintings may have many sources, historically and technically determined ones have a long standing in Orissa itself. The protruding eye—typical for the Western Indian painting—and the double chin are quite rare in Orissan murals (and appear more to have happened from a rather fast and calligraphic pen). Faces are most often in strict profile, the body rendered in three quarter. Often many bright and contrasting colours are used, such as red, ochre, vermillion, chrome yellow, indigo, terra verde, white and black, They are all tuned to such an extent that modelling does not become necessary. The often witty in any case detailed but lively lines of contours add to further accentuation. The earlier murals were done with limited colours, except in the later ones, ultramarine blue is not usual.

The murals are painted on a coat of lime given as ground. This lime coat is prepared out of burnt seashells which are well pounded and cooked, then mixed with the juice of *bel* fruit, molasses and stale curd. Sometimes, two layers of this base are applied—one is rough, the second thin, smooth and the rough layer has small jute pieces and straw admixture, Finally, the surface is polished with a round stone. First rough layer is called *"Kharada chuna"* which is prepared with mixture of gum

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obtained from green gram added ro lime (*sipa chuna)*, small jute pieces (*chhana gunda*), gum from *bel* and molasses. The second layer of plaster is known as *"Dahi Chuna"* which is prepared with mixture of filtered lime (*sipa chuna)* with molasses, curd and coconut oil. This mixture is generally kept for a week before applied on the wall. There are also other possibilities of preparing the ground. We have found layers of cloth with tamarind glue and cowdung on the wall surface of Sri Kalika Mandir, Jayapur on which paintings have been executed. On personal enquiry from the local Chitrakaras who have repainted these murals, it is ascertained that at places in order to bring the smoothness over the painted surface such layers of cloth have been used. On the prepared ground, the composition is sketched in light ochre directly with a brush. The colours are then painted within the outline-forms and finally the black contours are given. The murals are composed of several compartments with decorative borders. Different such compartments are placed next to each other to show sequences, At other murals several long panels are made of horizontal bands, the story to be read from top to bottom. Comparatively larger areas are devoted to the more important parts in the story and the rest may be adjusted in the remaining space.

We find murals on the outside walls under the protruding eves of the roofs (as in the Viranchinarayana temple in Buguda, or Sri Kalika temple, Jayapur), on the inside walls of courtyards within the temple precints (as in Srikurmam temple in Andhra Pradesh, Emara Math, Puri, Gangamata Math in Puri) inside the temple where murals mainly occupy the walls and ceilings of the Mukhasala portion (as in the Jagannath temple, Dharakote, Lakshmi temple inside Jagannath temple complex, Puri) Radhakanta Math, Digapahandi, or the entrance porch (as in the Chaitanya Math, Chikiti, Radhakanta Math, Paralakhemandi, Raghunath temple, Odagaon and even in the sanctum at the back wall (as in Jagannath temple, Surangi,

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Bhagavata Ghara, Karadagadia and Kosaleswar temple complex. Keonjhar district). Paintings are also seen on the temple facades painted on reliefs (stucco-work as in Gundicha temple, Puri), and painted directly on the walls (as in Chaitanya Matha, Surangi). There are instances of mural paintings on the compound walls (now badly damaged, at the Paralakhemandi palace). Paintings in the ceilings of a *pidha deul* follow the architectural pattern, for example the many horizontal bands of the interior roofing are covered with floral designs, if they are narrow; and with figurative ones, if they are broad. The paintings are also seen on the spiral bands gradually receeding into a conical ceiling formation (as in Lakshmi temple inside Jagannath temple complex. As in the case of Jagannath Temples, Buguda and Dharakote). As a single case to be cited, the entire flat ceiling of the porch between Mukti Mandapa and the main Temple inside the Jagannath temple complex at Puri is full with paintings. The main figures which are meant as deities are often painted in trifold arched niches with attending figures occupying the smaller compartments alongside the vertical bands close to the border and also alongside the base below. Where the painted figures supplement a sculpture inside a niche these are generally shown in painted niches on both sides of the sculpture. These figures are mostly Hanuman, Garuda, Jaya, Vijaya etc. In the Jagannath temple, Dharakote the attending lady figures with *patras* (vessels) in hands have been shown in large arched niches in the fashion of serving the deities enthroned inside the sanctum. But the large size figurative compositions appear on the walls. In most of the known cases, these lower portions have been whitewashed and badly damaged in last decades. Many of these paintings are therefore lost.

The composition-pattern of all murals emphasizes the action of a few figures in an easily comprehensible environment. Always, the central area of the painting engages the attention of,

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the viewer and it is dominated by the main character of the theme.

The main figures of such a composition are often visualized bigger in proportion to the attending ones. For example, in a Radhakrishna *yugala* at Gangamata *matha*, Puri, the cow and her calf stand beneath a *Kadamba* tree and are so tiny compared to the divine couple that they look disproportionate to the standing figures. Hanuman in the Ramabhiseka painting is made diminuitively (Kosaleswar) small whereas in a scene where he carries Rama and Laksmana or where he is shown as an individual deity, Hanuman's figure has been over-emphasized by its enormous size (as in Lakshmi temple inside Jagannath temple complex, Puri or Radhakanta *matha*, Puri.)

There are a number of references to the prevalence of mural paintings in Orissa in the Oriya literature from the 15th Century onward. In the Sarala Mahabharata, the post Sarala Dasa (15th. Century) refers at several instances that mural paintings were being done on walls of palaces, temples and forts. While constructing the house of wax and the rockfort to trap the Pandavas, Duryodhana orders mural paintings to be done as a part of interior decoration. Sarala Mahabharata further mentions that on the occasions such as marriage, yajna, and State receptions mural paintings beautified the houses specially erected for these purposes. Here below are given a few extracts from Sarala Mahabharata which testify to the prevalence of mural paintings.

SARALA MAHABHARATA

ADIPARVA-PRATHAM KHANDA-SANTANU BIBAHA

1, Chitrabandha pituli māne achhantije kānthe
Tāhānku chumbana diai muni madana ārate (115)

Hṝdare lagāina se karanti ālingana
Se Chitra pitulikī karanti ramana (116)

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Āratare mahatmā se pituliku kale keli
Dhātikare kāma se je padilāka dhali (119)

Pituli ramane muni chhādileka virjya
Saindu āmoda retum muninkara upujila ātmaja(120)

Chitra pituliru je upujilā ātmaja
Chitra Virjya nāma dele Somavamsa mahārāja (122)

Asambhāla hoina se chitra lekhana pituli
Vivasana hoina tāra tule kale keli (175)

Translation : Painted bandhà figurines are on the wall
In sexual eagerness the muni kissed them (115)

He embraces them by bringing them close
to the heart
He engages in coition with the painted figurines
(116)

In excitement the great soul made love to the
figurines
He again and again went into the fold of lust. (119)

The saint gave his seeds to the figurines
Out of pleasure was born his own off-spring. (120)

The off-spring was born out of the painted figurine
The Somavamsi Mahārāja named it Chitra Virjya (122)

Being out of bounds he got naked and
made love sports with the painted figurines (175)

2. Durjyodhanar Pasana Ghara Nirmana

Tamhira Kula Aravinda lohagiri
Upayeṇa Drijodhana tāhā pathara ghara kari (13)

Ghataṇa nirmita jetebele hoilā saṃpurna
Bhitare pitulinta bhiāile Chitra je lekhana (14)

Translation : By its bank stood the 'Aravinda' lohagiri,
Durjyodhan built a stone house there (13)

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When the construction was over
He got the interiors painted (14)

3. **Madhya Parva—Dyitiya Khanda**

Surekha Bibha

Nagre paśi ghosaṇā diailā rāye
Ghara māna maṇdāa je surekhā bibhā hoye (139)
Nagraloka māne suṇileka jahuṃ
Je jāhār puramāna maṇdileka Tahuṃ (140)
Vichitra lekhana māna kānthare lakhanti
Narimāne hulahuli savada karanti (141)

Vichitra chirāla uduthiva farafara
Savughare vichitra pratimā māna lekhaivā dhātikāra(152

Vishnu pratimā māna vakharā bakharākare thiva
Jāhāku je vidhire se pujā karāiva (153)

Sri Ramakrishnaṃku bhinna bhinna je navare
Vichitra lekhana kari bhiāila mantrivare (156)

Translation : Entering the city the king caused the announcement;
Decorate the houses for Surekha is marryings (139)

When the citypeople heard this
they decorated their houses (140)

They drew various paintings on the wall
The ladies sounded "hulahuli" (141)

Various flugs fluttered
on housetop, rows of figures were painted (152)

Vishnu figures were there in every room
To be worshipped by each to his suitability (153)

The minister created the various piantings of
Sri Rama and Krishna in different cities (156)

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4. **Dharma Yajnara Ayojana**

Suvarṇara seni chandana kātha rua kalā (163)
Markatara stambhamāna baidurjyara orā
Nānāvarne ratnamāna disuchhanti tora (164)

Vakharāku vakharā je prati prati chitra
Ghara chālamāna chhāuni je tejapatra (165)

Translation : Made the rafters of gold and perlins of sandalwood (163)

The pillars of emerald and the beams of sapphire;
the gems of different colours looking bright (164)

From room to room there were paintings
and the roofs of the houses were covered with bay leaves (165)

5. **Sabhaparva**

Āvade chitramāna je hoiva lekhana
Jale sphatika hoithiva yeka varṇa (207)

Āpaṇe Visvakarmā rupa dharina Deva Hari
Kamilā patala gheniṇa deva nirmāṇa se kari (231)

Jevaṇa thāvare kama manaku na mili
Āpaṇe lekhana kale deva Vanamāli (232)

Translation : On the walls are painted many pictures
which look crystal clear as fresh water (207)

Lord Hari himself took the role of the master architect
He took Kamila and Patala (probably two assistants)
and started making the deities (131)

Where the designs were not to his taste
he himself painted the lord Vanamali (232)

Danai Dasa, a late 17th Century poet in his Gopibhasa (edited by Artavallabha Mohanty in the Prachi Granthamala) gives vivid description of different compositions in mural

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paintings which are reminiscent of the late medieval murals in temples and *mathas*. He also mentions Rupakāra and Chitrakara as synonymous terms although in the contemporary parlance they have different meanings with two different professions. In Puri Rupakaras are mainly concerned with forms in wood, stone or metal, and the Chitrakaras deal with paintings. The poet while speaking about murals describes various themes like Dasāvatāra, Rāsakrida of Rādhā, Krishna, Nrisingha, Rāma, Lakshmana Sitā, and Ananta Sayana etc. It is quite interesting to note that there is also mention of the lime plaster on the stone wall on which paintings are to be done The poet, as it seems has not made clear distinction between *chitra pata* and *kāntha chitra* or painting on the wall. He very often while speaking of *chitra pata* also mantions these as painted on walls This is probably due to the fact that there was hardly any difference stylewise and themewise between *pata* painting and mural painting. In actual cases this is true as known from our findings. A few extracts from our ancient literature are now quoted to establish the points mentioned previously.

1. **Gopibhasa—Saptavimsa Chhanda**

Gopinki voile chala vahana
Mandira māna dekhāiṇa puṇa
Chitrapata rupa lekhiṇa vege
āsiṇa mila tuṃbhe āmbha āge (30)
Suṇi gopigaṇa chalina gale
Rupakāraṇku sangatare nele

Je jhā mandire hoile praveśa
Mādhava rupa lekhile sandeśa.

Translation : Asked the gopis to move fast
and show the temples for painting
After painting the chitrapata come and meet us.(30)

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Hearing this the gopis deparred
with the Rupakaras (painters)

entered into respective temples
and painted the pictures of Madhavs hurriedly.

2. Tumbhe samaste chala je jhā ghara
Rupakāra mane jive saṇgara

Mandira māna nirmala kariṇa
Lekhāivā Madhusudana puṇa.

Translation : You all go to your respective houses
The rupakaras will accompany you

After cleaning the temples
Paint Madhusudana again.

Nārada voile Rupakāraku
Lāvaṇya Madhusudana rupaku

Lekhithiva tumbhe emanta bhāve
Varilochan thiva tanka sange

Kotie devatā hāri pāśare
Nāta ārambha jemanta prakāre

Madhyare Madhusudana rahive
Dekhile Sakale mohit heve

Suniṇa Rupakāra māne gale.
Maṇdala ākāra kari lekhile
Mallkā pure ka eke lekhaan
Madhusudana rupa Nārāyana
Nāta ārambha maṇdala prakāre
Sadasivachanti tānka āgare

Veda padhi vāmakare achanti
Kotia devata sange achhanti

Vailochana vije pādatale
amanta rupa lekhiṇa suḍhale.

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Mallikā pure kaleka lekhana
Madhusudana rupa Nārāyana

Nāta ārambha mandala prakāre
Sadasivachhanti tānka āgare

Veda padhi vāmakare achhanti
Kotia devata sange achhanti

Vailochane vije pādatale
emanta rupa lekniṇa suḍhale.

Translation : *Narada* told the painter

To paint the grace of Madhusudana
In a style, so that

Indra should stand by his side
And a crore of deities should sorround him.

When the dance begins
Madhusudan should be the centre of attraction.

Pleasing all the spectators.
Hearing this, the painters went

And drew the pictures in mandalas
In the palace of Mallika.

They painted the figures of Narayana
Dancing in circles

In front of Sadāsiva.
To his left is seated Bramhā

Reciting from the Vedas
In the company of the crores of deities,

Indra is seated at his feet.

All these forms were painted clearly.

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Unatrinsa Chhanda

Sasre rupakāra āsi milile
Voile gopinka sangare jāa

Ghara gharake chitrapata liha
Gopinātha rupa lekhiva jāṇi

Madhyare vijaya murali paṇi
Sangare Rādhika thive tānkara

Kalā dhalā chhati teki āgara

Emanta rupa lekhiva sudhale
Jemanta Gopinātha vasthāmele

Śuṇi Rupakāra vahana gale
Dutighare jāin āgs lekhile
Gopinātha rupa jemante sobhā
Chhati kāhāli age.lekhi ubhā
Maṇdali bhitare rupa lekhile
Dasadiga gopi sange rakhile

Translation . Thousands of Rupakāras (painters) assembled

They were tcld to accompany the Gopis and
paint chitrapata (paintings) in every house,

Paint the figure of Gopināth.
In the centre will be the flute-player

Radhikā will be with him
with raised chhati (umbrella) at the front.
Paint such a form neatly
as Gopināth among the cows and calves.

Hearing this the Rupakāras went fast
and painted first in the residence of the *duti*
the figure of Gopināth which looked charming
with umbrella and blowing pipe.

They painted the figures in the *mandali*.
with Gopis in all the directions,

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Trinsa Chhanda

Rupakāraku kahile āpana
Nrisimga rupa lekhiva sudhale

Jemanta Hiranya vidāra kale

Mandala gotika bhitare lekhi
Janure padichhi Hiranya goti

Rupakāra jāin hele pravesa
Nrisimga rupa kaleka prakāsa (50)

Kodia bhujare āyudha māna
Dharina Nrisimga ubhā hoiṇa

Translation : He said to the Rupakāras (painters)

to paint the form of Nrisingha elegantly
as tearing open the bowl of Hiranya
They painted Hiranya lying on the lap
inside a mandala (circle)

Rupakāra went there
and created the form of Nrisingha (50)

Nrusingha appears with emblems (ayudhas)
in his twenty hands,

Ekatrinsa Chhanda

Narada voile Rupakrāku
Rāma Lakshmana Sitā lekhivaku (85)

Patra mantri Hanu sangare thive
Lavanya murati lekhiva eve

Murati dekhi gopi tosha heve
Ratra divasa pasa nachhadive,

Rāma Lakshmana Sita Hanu tule
Lekhi Rupakāra gale mandire.

Translation : Nārad said to the Rupakāras
to paint Rāma, Lakshmana and Sitā

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in the company of courtiers, minister and Hanumān
paint a graceful picture so that

the gopis will be appeased with the form
and will not part with day in and day out,

Rama, Lakshmana, Sīta with Hanuman
the Rupakāras painted and sent to temple.

Dvatrinsa Chhanda

Śuniṇa Nanda vege caligale
Rupakāraku neī dekhāīla

Voile e pure kara likhana
Pathara kāntha chuna vāda puṇa

Nārada boile Rupakāraku
Darubrahmarupa ehi thāvaku

Age mandala ākara se kale
Charipase devagaṇa lekhile

Mandire Nīla Mādhava Śrihari
Dhavala murti Ananta je kari (30)

Madhyare kumkuma devi lekhile
Sudarsana chakra rupa lihile

Age Sadāsiva pachhare Brahmā
Samaste achhanti mandala simā

Translation : Hearing Nanda went fast
and showed to the Rupakāras

He told them to paint in the palace
on the lime base over the stone wall

Nārada told the Rupakāras
to paint the wooden God (Jagannātha) there

First he drew a ṃandala and
painted deities alround

Inside the temple painted Nila Mādhava Sri Hari
and Ananta the white deity

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In the middle painted the goddess
also painted the form of Sudarsana chakra

Sadasiva in the front and Brahmā at the back
and all within the limits of a border.

In *Mathura Mangala,* Bhakta Charan Das a 18th. Century poet has given a witty reference to the mural paintings. In the sixth canto Yashoda while brooding over the departure of Krishna to Mathura remembers of Krishna's fear towards the paintings on the wall

Sastha Chhanda

Kānthe dekhi chitrapanti nānā bhayaṇkāra murti
bhaye jāu segharu palāi.

Eve kaṃspura jivu rakṣhāsa māna dekhivu
Dari kāhāku dharivu jaire.

Translation : seeing the rows of paintings several terrible form
You go away from that house.

Now you will go to Kamsapura and will see demons
To whom shall you retire being frightened

The 18th Century poet Upendrabhanja in *Lavanyavati* gives a few interesting evidences about mural painting. A few extracts are given below :—

Dvitiya Chhanda

1. Visvasruka Visvakarmā silpi silpi hoi gopye
Nirmāṇa varaṇa danta pitulla ta rupe je (61)

Upi lepi kukuma dianti nei kare
Heva ki nohiva sama emanta sankāre je (62)

Manaku na asi āradina chitrakara
Hoi citta vichitra lekhante sobha tāra je (63)

Tathāpi suṣamā sama pratimāta nohi
Śobhāku varnanti kavi vruti kari tainhi je (64)

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Translation : Brahma and *Viswakarma* came in the guise of *Silpis*
And made the figures on the timpanum.

Lest these figures may not be equal to the image of the dreams out of apprehensions, they smeared the figures with kumkuma. When this did not satisfy their mind the next day they took the form of Chitrakara and painted several pictures. Still then in the languages of the poet these figures did not equal the real.

Saptadasa Chhanda

Pumsaprati rupu citra lekha jeṇn pure
Tahin śoichhi nāvinā pallava śajare.
Vādachitra chainhi kira
Hela karja volina chittaku kalā sthira. (25)

Translation : Where there is the painting of a Nayak on the wall
Beneath it sleeps the Virahini Nayika
On a bed of leaves.
Beholding the painting on the wall,
She was convinced of her doings.

Astadasa Chhanda

3. Kanyā svapnare jemanta dekhila
Vādare devi chitra lekihlā (27)
Daṇḍa daṇdakare phula kodaṇda
Se dinu jeun rupe delā danda (28)

. *Translation* : The form which the princess dreamt
She painted it on the wall.
Now the form of the painting troubled the princess
Where before, Kandarpa used to trouble her.

4. **Ekatrinsa Chhanda**

Sudhānsu pari motisudhā visudha rajata vāḍa
Prati kothire kalā chausathi pratima mana nivāda

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Jej, hali, Vandha hudi hoivāku valī
Minalatāre karichhi jhali
Prata bane ki karanti keli (47)

Translation : Shining figures of Chausathi Rati Bandha
(Sixtyfour coital postures) were painted
In each apartment on the silver walls
white as moon and pearl.

And she desired to imitate the
paintings in action.

The paintings were painted
inside the creeper motifs
So they resembled as if the actual scene
is taking place inside the forest.

The murals show both Northern and Southern influences in dress style. The Asuras, like Kamsa, the attendants and the soldiers are dressed in the Muslim fashion. They invariably have beards stylised with delineation of regular straight lines often seen in Orissan masks. At times there are conical caps and turbans. They wear long stripped coats and tight trousers and shoes The Asura kings and their attendants have been equated with Muslim characters and treated at lower ebb. This kind of treatment is even meted out to the friendly characters like Jamvavāna, the bear adviser to Rāma and Bibhisana, the brother of Rāvana who was the ally of Rāma, The trousers and long coats are tied with a griddle at the waist which are always stripped with vertical bands often with 'V' shaped motifs It is very interesting to note that the dress patterns and ornaments used in the Prahallad Natak in the Southern Orissa have similar motifs.

Quite contrasting to this, the divine personnels like Rāma, Krishna and other Hindu characters like Vasudeva etc., are

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dressed in the Indian fashion with a *dhoti* touching the anklets and an *uttariya* running over the shoulders. Sometimes the *uttariya* is shown as floating in the air quite stylistically matching the other forms in the composition. The end portion of the *uttariya* or of the *dhoti* both issuing from the front and back part of the man's attire are shown as floating in the air. In few cases the ends turn into conical shapes reminding of Malwa paintings. This aspect of the costume is more prominent in a palm-leaf manuscript of Gita Govinda in the Orissa State Museum, where it has almost become a pattern to arrange the ends of the attire in triangular forms.

Krishna has always been shown as a cowherd boy with his *Pitamvara dhoti* and the *uttariya.* Balarāma and other Gopāls (cowherd boys) are shown in a similar fashion. The only difference among Krishna, Balarāma and the Gopālas are *mukutas* (crowns) which are absent from the head decorations of the Gopālas. The priests and Brāhmans are drawn as bulky people with short statures, their stomaches bulging out, wearing a small *dhoti* upto the knees and having an *uttariya* over the shoulders. They have mostly unshaven faces with a pigtail flowing at the back. The beards over their faces have been shown as several dots. The fore part of their head is shaven forming a bow over the ears on the skull. The tuft of the hair is not cut, but made into locks which hang over the shoulders. There is yet another type of Brāhman, or priest or of sadhu category shown in comparatively thinner body frames, wearing a head covering. Even now the Brāhmans tie a towel just around the head over the ears or make it a manyfold, wet it and put it on the head while doing *yajna.* This is perhaps to keep the head cool in a hot climate.

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The women are shown always shorter in stature in comparision to men. Rādhā, her companions Lalitā, Visākhā and other Gopis (milkmaids), attendants and Sita are only a few women figures in mural paintings. These women figures are depicted either as wearing sarees and blouses or long skirts with blouses and odhanis. The lady dancers are always painted as wearing a short skirt and a blouse. The general opinion about the wearing of skirts and odhanis ascribes it to the Rajasthani influence,

Eberhard Fischer has another reason for the use of skirts. He relates it to the influence of Andhra style of wearing the dress. His finding is quite probable due to the fact that the girls and young ladies put on a similar type of dress— a long skirt (ghagara type), a blouse and an odhani which they generally do not put on the head as a veil in the Southern Parts of Orissa (Ganjam, Koraput district) and bordering districts in the present Andhra Pradesh There are a few Bhāgavata illustrations on paper manuscript form and in separate leaves in the collections of Orissa State Museum and in the private collection of Prof. B. Mohanty, Utkal University which very much display Rajasthani influence in dress style and ornaments. The writing on these paintings are in *Devanagari* script probably meant for the Mahants or heads of the *mathas* belonging to Hindi speaking areas, who have settled as Mahants in a few temples at Puri. It is possible that a few models of Rajasthani paintings might have been supplied to the local painters to follow the patterns and the writing portions were written either by pandits or the painters not belonging to the locality. The Rajasthani influences in mural paintings may, to certain extent, owe their origin to this.

The use of blouses by women in Orissa is an acquired practice because even now in rural areas ladies do not wear blouses. This is also the case in upper class families.

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But in mural paintings of Orissa we find the use of blouses (Sita wears a blouse in Viranchinarayana temple mural and Manika in Srikurmam temple painting). There are references in Oriya literature to the practice of wearing kanchli. The wearing of blouses is not mommon in the palm-leaf manuscripts. The appearance of blouses in mural paintings is mostly due to Mughal and European influences. There is also no trace of under garments worn underneath the sarees. The saree is probly simply worn, the panata (one end of the saree) passing over the waist around and half covering the breasts and falling back on the left shoulders and hanging down. This is conformed from the painting of Vastraharana scene where the Gopis are shown bathing in the river yamuna naked and their sarees hang over the branches of the tree where Krishna plays on the flute. Except the sarees neither the blouses nor the underwears are shown on the branches. There is yet another illustration in Bhagavata manuscript in the collection of the Orissa State Museum where the Gopis are shown taking of their sarees before taking a bathin the river yamuna which is a prelude scene to the Vastraharana. In this illustration also there is no trace of blouses or under garments. In case of illustrations on palmleaves (of 18th. and early 19th. centuries) breast bands (bodices or cholis) are shown with medallion type flower decoration falling on the breasts.

As far as the ornaments are concerned the men wear a quite few of them. The divine personalities like Vishnu in Dasavatara paintiags, Rama and other kings like Kamsa etc...wear *Kirata mukuta* and *mukuta* respectively. Krishna wears a *Bankachula mukuta* with an *ambakasi* (mango shaped) medal prominent in the centre of the *chula*. Balarama's *chula* has a lotus petal medal in the centre. The men put on a thin chain around the neck with a pendant. This is more in case of kings or men of higher

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status. Men of status also wear bracelets and armlets, bangles and wrist bands *(khadu)*. *Makara Kundalas* are used as ear ornaments for Gods and men. This is a popular ear ornament of the Brahmans. *Yajnopavita* or the sacred thread is a prominent wear for the Brahmans. The ladies wear different kinds of ear-rings, nose rings (*notha*) and nose pendants *(basuni, naka chana, hamsa guna,* and *dandi).* On the fore-head *mathamani* is used which is fixed to a chain that runs over the partings of hair on the head and tied to *sinthi* with the other decorative chain worn around the head over the ear line, The hair of the women is tied in a bun hanging on left shoulders or roped into a long plait ending with tassels like in Andhra and Malwa paintings. Over the plait are fixed silver and golden flowers in the shape of stars. The ladies wear over the ankles *bala, pahuda* and *jhutia* which produce a sound with the gait. Ladies put on around the waist a griddle type of ornament called *antapatia*. On the fingers are worn a number of rings both on hands and on feet.

There is suggestion of landscape with a naturalistic depiction of trees, foilages in earlier murals like in Viranchi-narayana temple and Srikurmam temple, of course without suggestion of distances. The sky is shown as a flat surface without suggestion of clouds. Only in a few paintings the clouds are seen on two top corners of the painting on a darker sky. The distant hills are never shown. The hills occupy the major attention of the Orissan painters. These are shown in dome shaped half circles one climbing the other gradually receding to the top like pyramids. Quite in disregard to the size and proportion different kinds of animals like tigers, elephants, bears, wild boars, foxes, stags, deer, rabbits, squirrels, monkeys and birds like peacocks, parrots, wild cocks and hens and snakes etc. are shown in the cavity of the rocks. Each rock over the hill has a cave keeping in tune

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with the size of the rock in a dome shape wherein along with the animals and birds, hermits are painted in meditation, hunters waiting for prey or collecting the hunt which have been depicted in minute details quite in naturalistic style. The painters are extremely witty in painting the animals in different actions such as resting, playing, fondling with the young ones. The depiction of a musical concert by the monkeys in one of the caves in Viranchinarayana painting reminds us the musical instrument "Dhumpa" (a long hallow bamboo which is beaten with sticks by a group of musicians sitting on either side of this bamboo) prevalent in the Southern districts of Orissa. The painters have gone into such details of depicting nature in the Vastraharana scene of Srikurmam temple that they have painted the rows of ants lining up on the branches of the trees and bees humming around the flowers hanging over the boughs. The sensitive depiction of hills find repetition in later murals in a less vigorous way at Sri Kalika Temple, Jayapur and gradually ends in an inartistic depiction with grey and indigo patches in Kanchi Vijaya paintings. The depiction of water, rivers, ponds are quite less and where it is shown it is represented with parallel running waves on an indigo or blue back-ground. There is no such river beds. These are often shown in rather straight or bended lines even with a mention of small border, or a floral design or dots running in between Fishes, crocodiles, ducks, crabs, cranes, lilies are always painted as if X rayed through the water surface, or lotuses in a very conventionalised manner. There are no suggestion of seasonal scenes. This is quite contrary to the palmleaf illustration in *Ushaharana* and *Bidagdha Madhava* nataka (of 18th. century stylewise) in the collections of the Orissa State Museum, where the depiction of season is in abundance. Depiction of individual animals are also quite less. The elephant of the Sitabinji mural is quite voluminous, possessed of power and gait. It stands in comparision to the

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little stone sculpture of an elephant standing at Sitabinji a little distance away and to other later elephant forms in Orissan paintings. The horse of the same painting is quite sinewy, bold and racing. The horses depicted in Kanchi Vijaya are rather stiff, stereotyped and less vigorous, but more baroque in style.

The representation of house always means a mandap probably a wooden mandap or a stone structure built in imitation of wooden architecture. These mandaps are shown as sitting places of kings in courts, vihara spot of lovers and the waiting place of Radha for Krishna, Similar wooden mandaps still exist in Gadajat areas and in Brahman sasanas which are often used as assembly places and places to hold community rituals and Bhagavata recitals. The arch type frames are also painted over the individual deities like Nrisimha, Narayana, Garuda and Hanuman which are shown as if residing in niches. These arches are trifold or bifold in half circles or with straight cuts. Pendants hang in the middle of these arches. In paintings where there is no suggestion of landscape and where the background is bare pendants like half circular fans hang from the upper frame of the painting lending it a look of a canopy. The rest of the space in such paintings are delineated with the floral motifs, a practice emerged in later mural paintings and simultaneously in *pata* paintings.

Rathas (chariots) a minimised prototype of Jagannath Ratha of Puri on wheels drawn by horses, applique *chhatris, chamara, alata* (fans). flags, banners are a few such repeateb motifs. Similarly swords, shields, spears, sticks, bows and arrows appear occasionally in the paintings. Special mention may be made of the town plan at Puri which is painted on the outer Southern wall of the Viranchinarayan temple, Buguda, resembling an aerial view map more shown as a geographical map.

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The entire township of Puri, which is relevant to a pilgrim with all tourist-cum-pilgrim spots like Narendra, Markandeya, Lokanath, the sea, the palace of the king (Srinahara), Adapa Mandap, the Jagannath temple complex with the deities of Jagannath, Balabhadra and Subhadra and tid bits of the activities carried out are shown along with a procession scene of the king going to have a *darshan* of the deities have been painted. It is quite probable that the idea might have been derived from the pata paintings which are in one way meant to popularise Lord Jagannath and Puri. The town paintings of pilgrim centres were meant to satisfy the religious cravings of pilgrims who were unable to visit the town themselves. The Puri painting or the painting depicting the temple complex at Puri on pata were taken away home by the pilgrims to be worshipped. The Puri painting in the Viranchinarayan temple was probably meant for the pilgrims visiting Puri from South Orissa, because even now pilgrims from South touch Buguda on their route to Puri.

The human figures are painted with profile faces in three quarter formation of the body. The action and postures of the figures getting stiffer and more repetitive in later murals. The liveliness and exuberance in depiction of human life as one finds in Viranchinarayan temple murals and Srikurmam murals are absent in later Jagannath and Lakshmi temple paintings. The fore-head and the profile line of the face serve as a straight line a little bent in-ward at the top with a little wave for the bridge between forehead and nose and ends with a sharp and well-shaped nose followed by a thin upper lip sugge-sted with the raise of the profile, then the cut of the mouth and thicker lower lip with a rounded chin joined with the neck straight forming a triangular shape. The eye is wide open fish-shaped *(minanayana)*. There are only two or three lines to

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suggest the ear always with an ornament. on the neck are painted *trivali* (trifold). In case of male figures the chest is broad, the waist narrow *(Simhakati)*. The females have well rounded breasts, heavy hips and short statures. The monkey Hanuman, Nrisimha, Jambavana and other figures are shown with lines on the body to suggest the texture and look of hairy bodies, otherwise the bodies look very plain and simple. The individual figures or even objects in the murals are provided with captions in Oriya scripts. This seems a very familiar practice of Orissan painters. because in palm-leaf illustrations captions very often occur. We also find Telugu captions along with Oriya ones in the Sri Kalika Temple murals.

Orissan murals look distinctive with brignt colours, bold lines with a powerful but stiff delineation of forms. Though it lacks the delicacy and plasticity of Ajanta murals, still it has the freshness of approach and the totality of concept in a quite consumate colour harmony. The line plays the important role and the quality of the work is often judged from the sweep, surity and even delicacy of the lines. Even though much of the earlier paintings are lost, it shows a regional style which has evolved through the centuries to give a separate identity in the context of Indian mural painting history,

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PLATES

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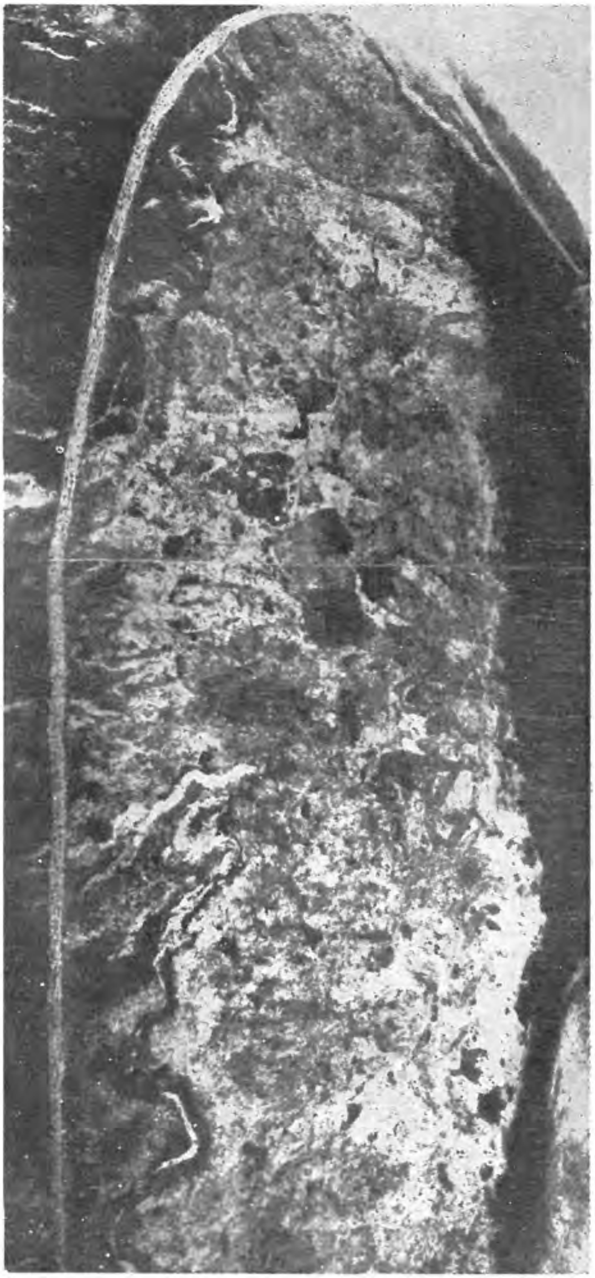

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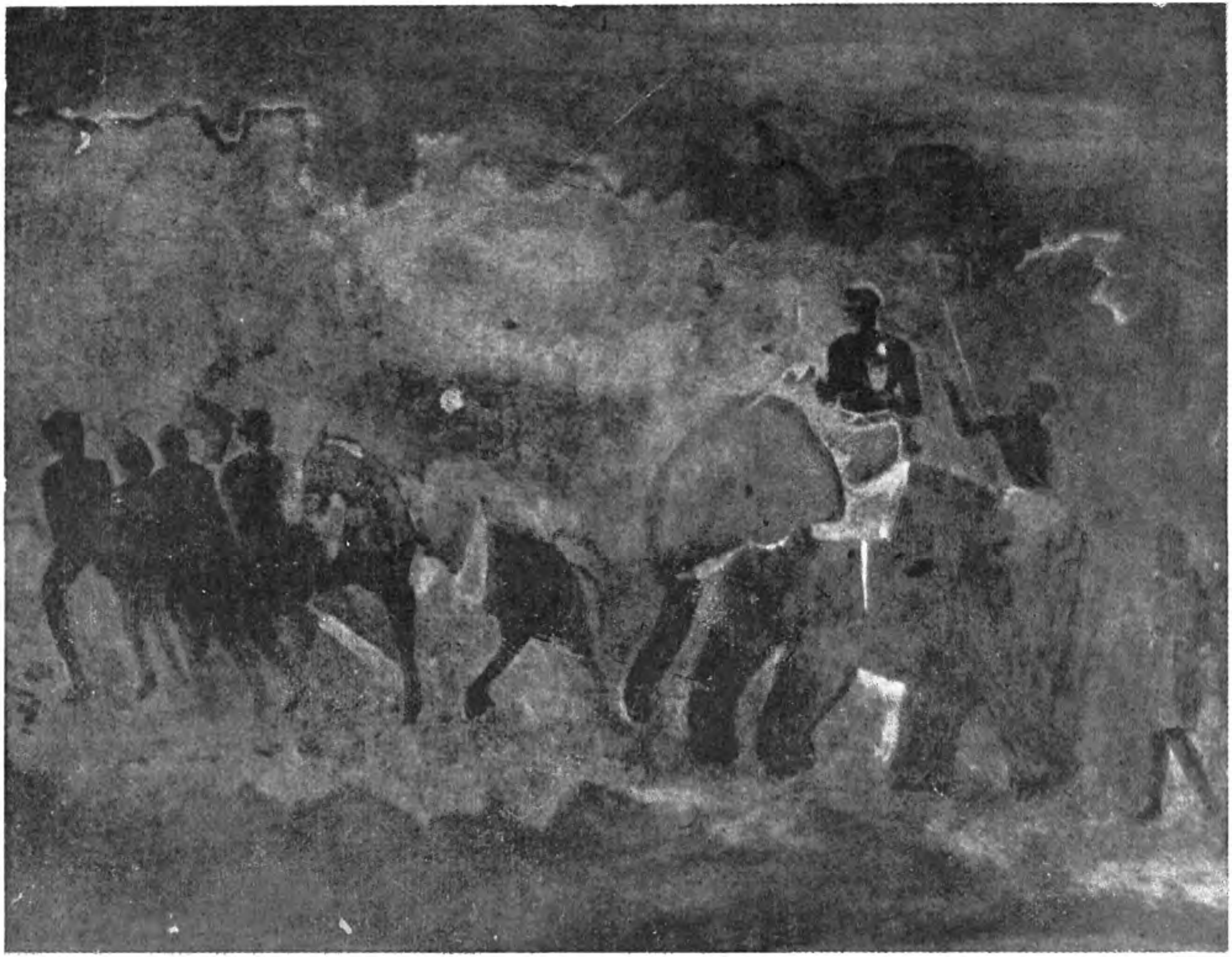

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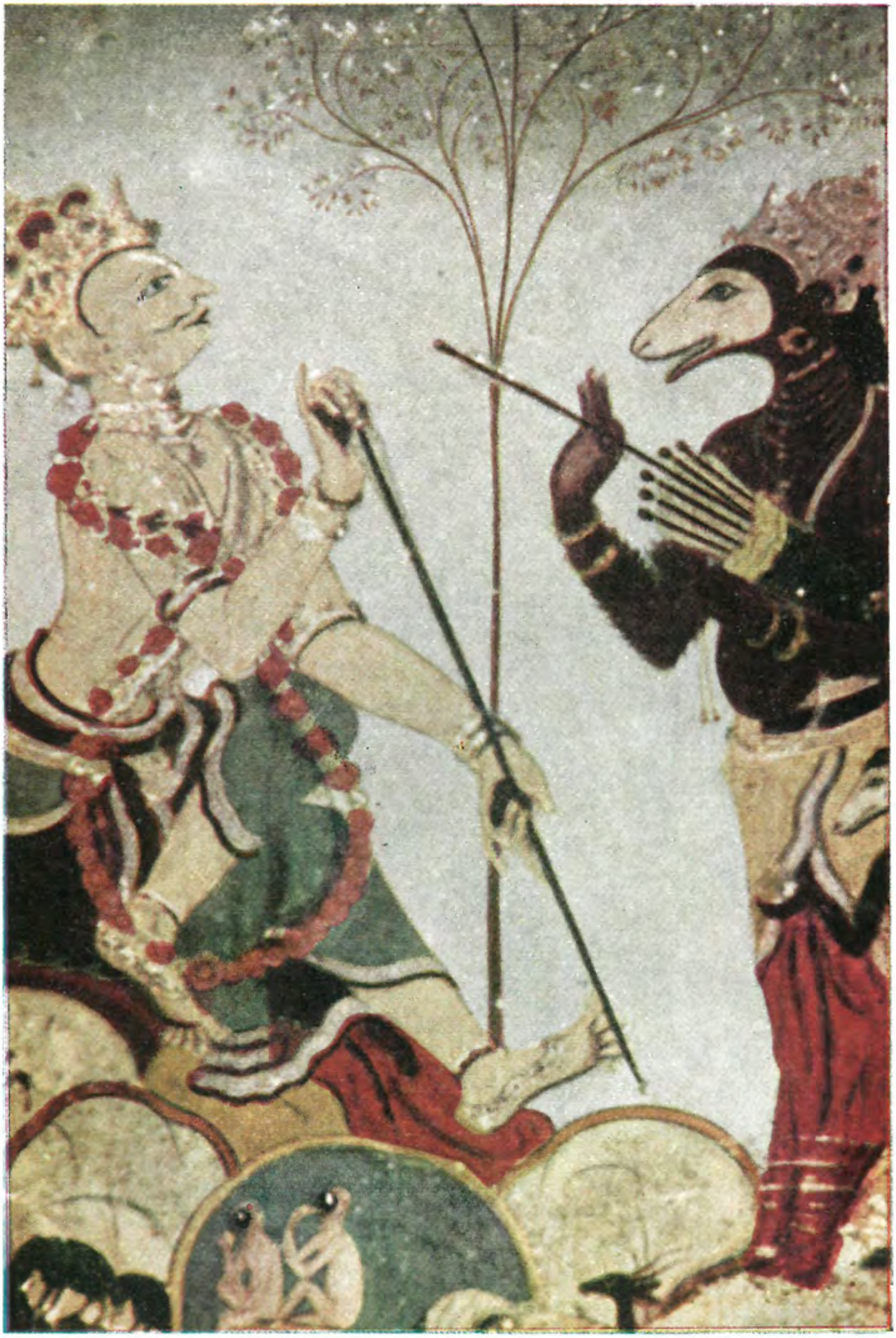

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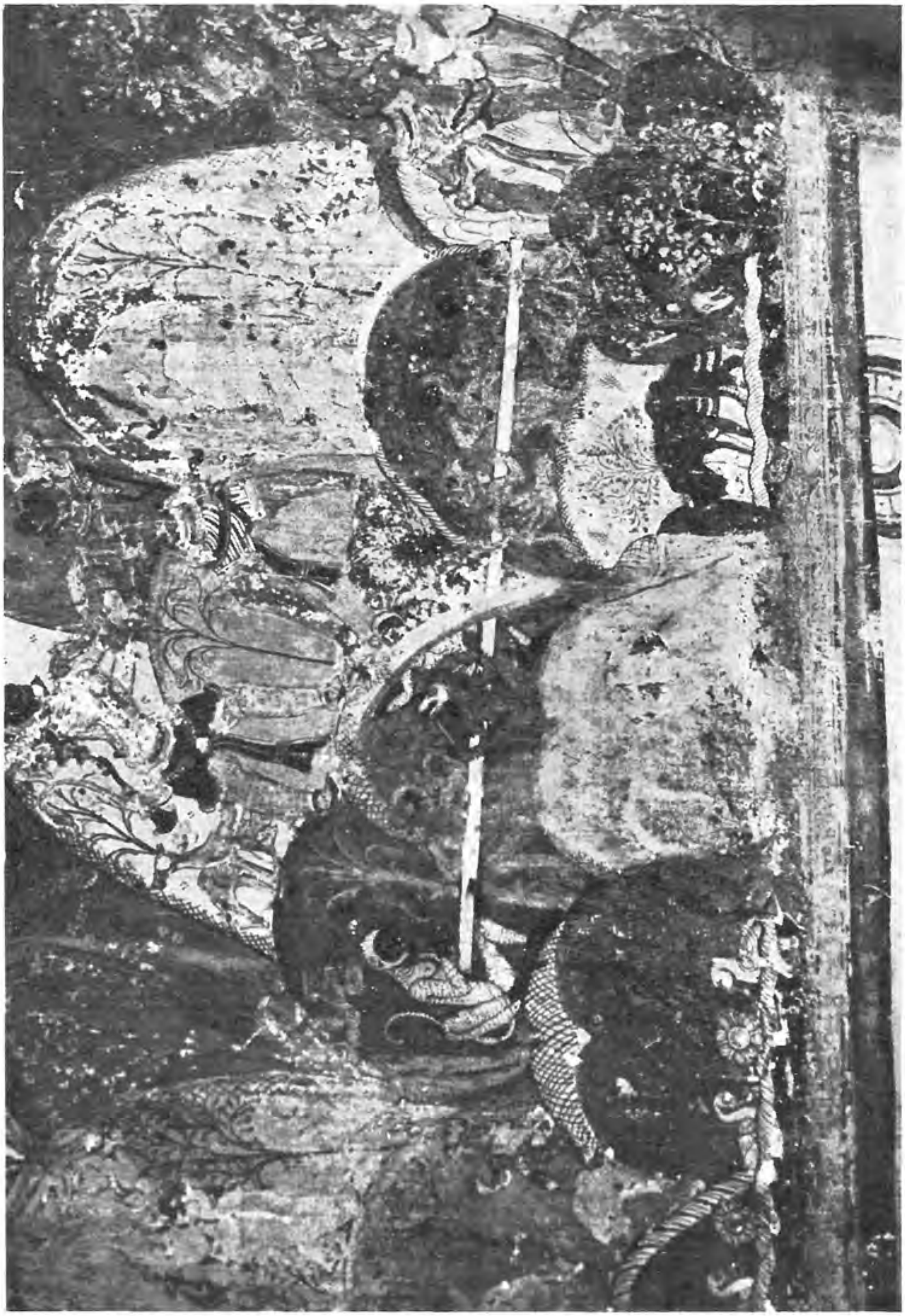

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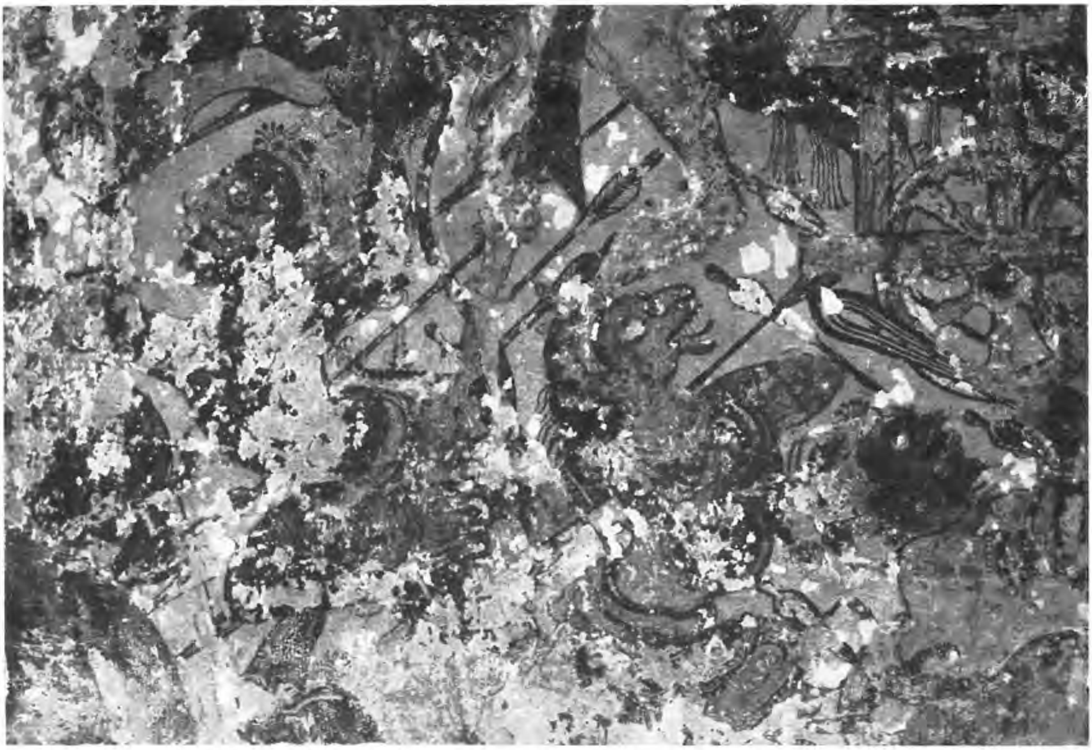

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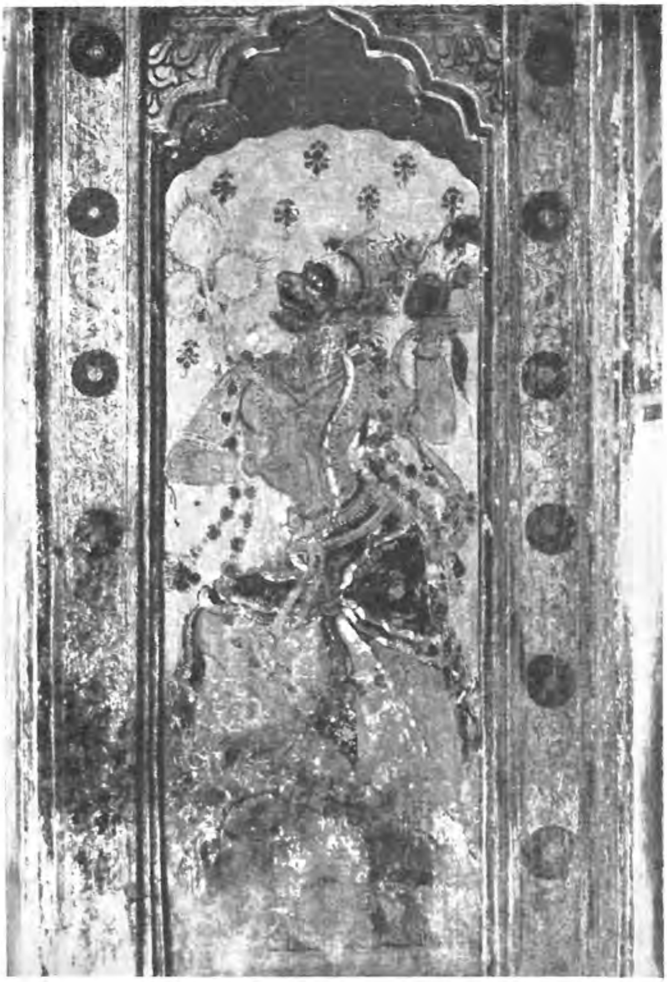

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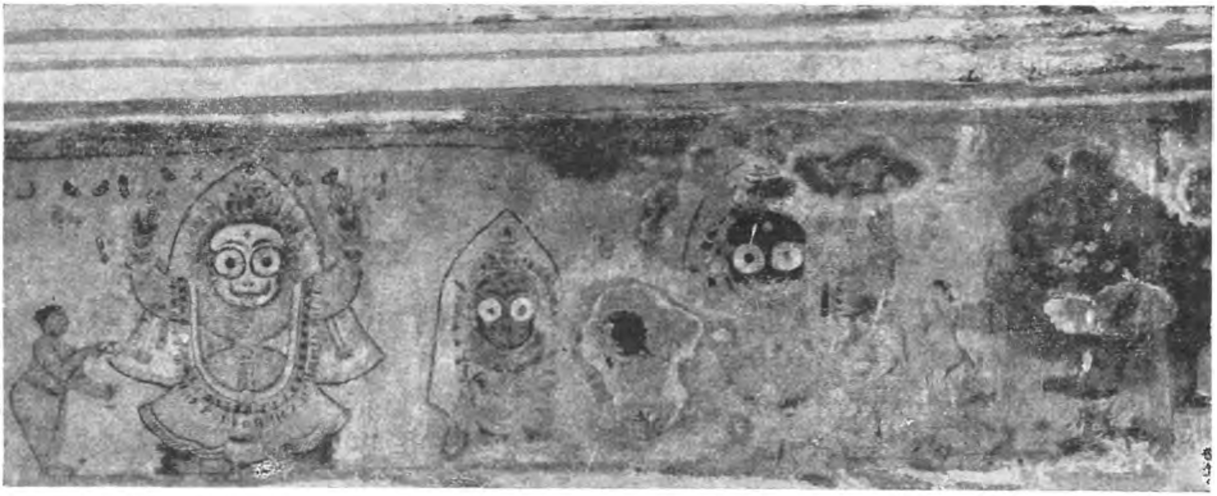

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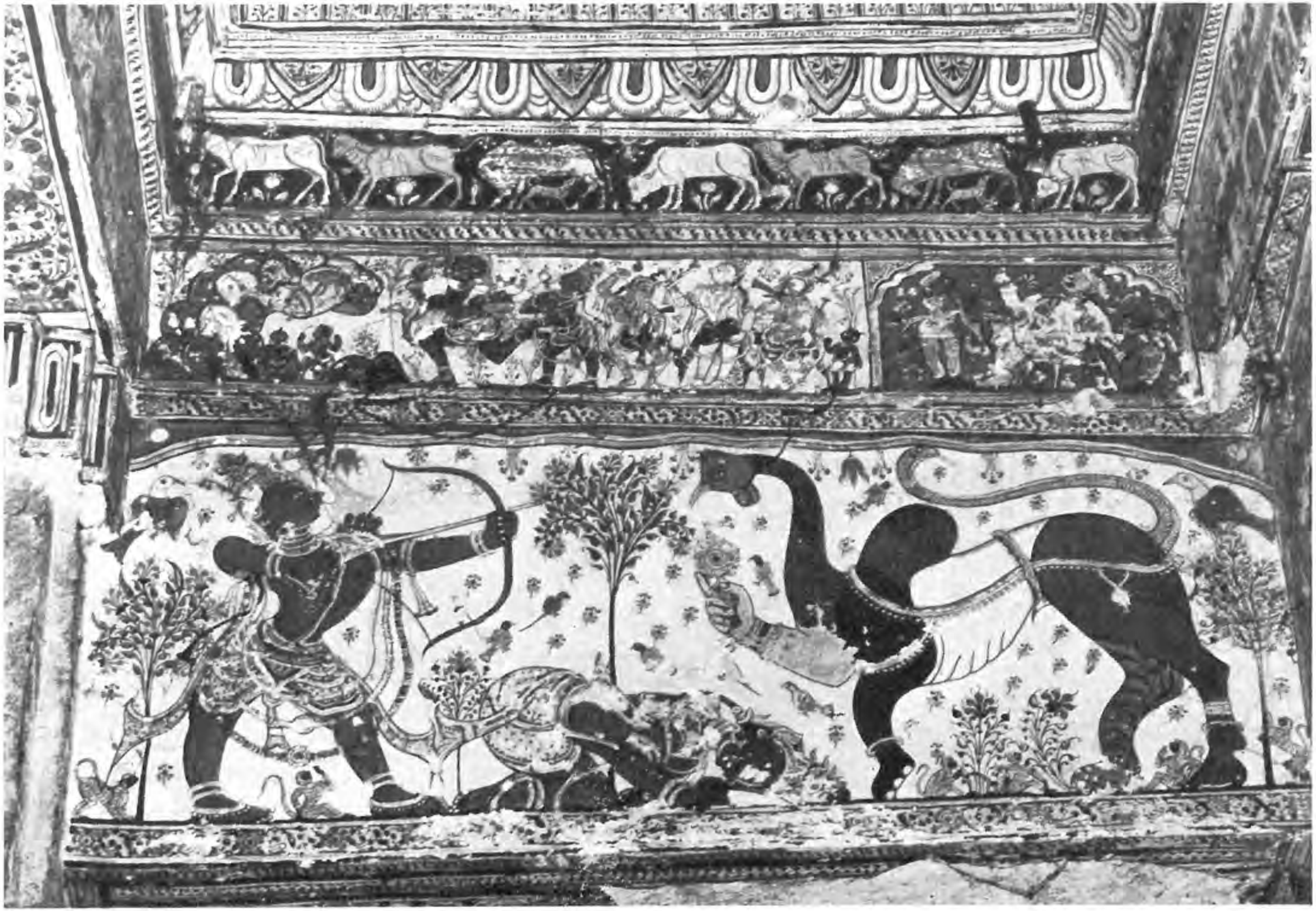

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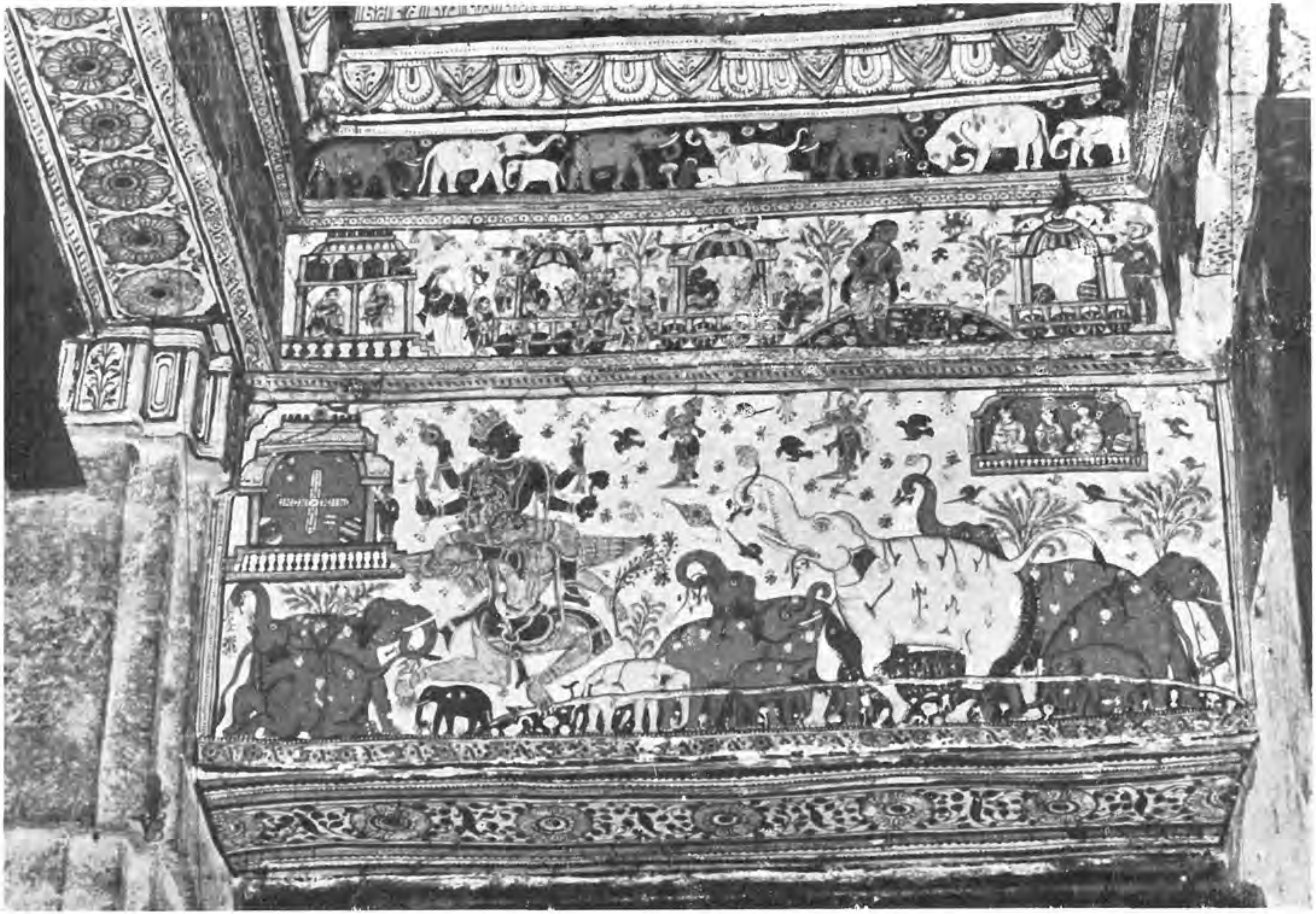

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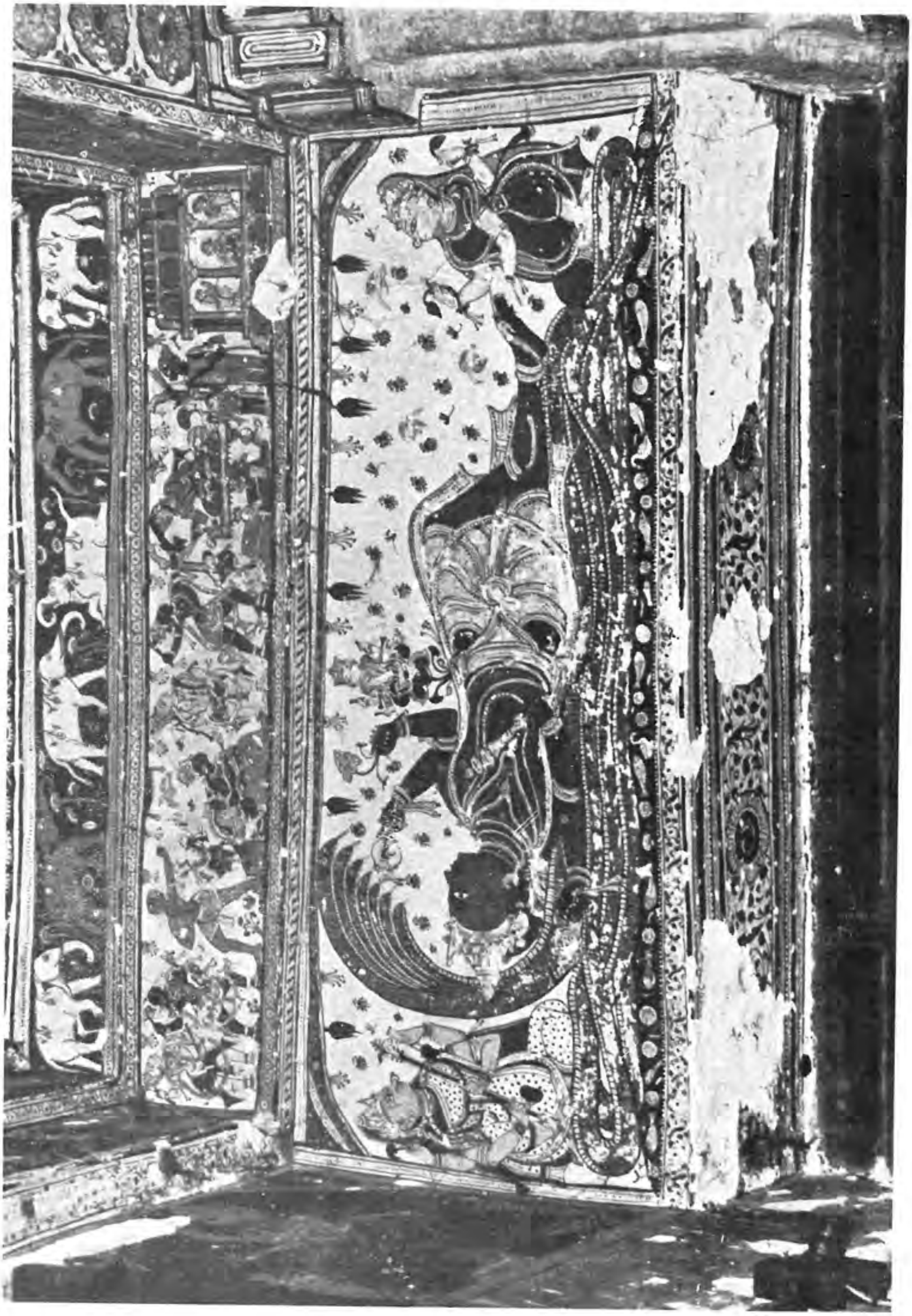

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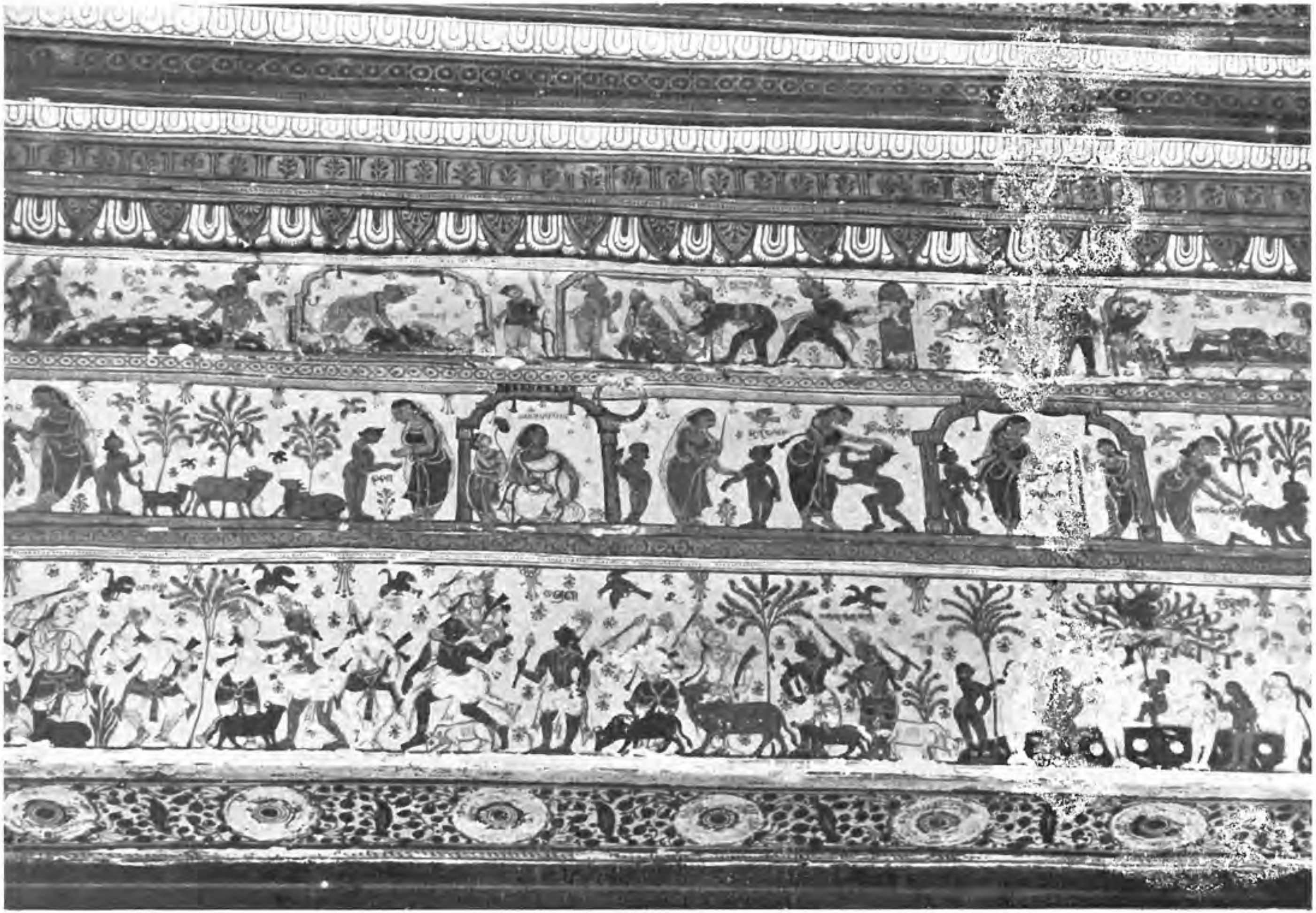

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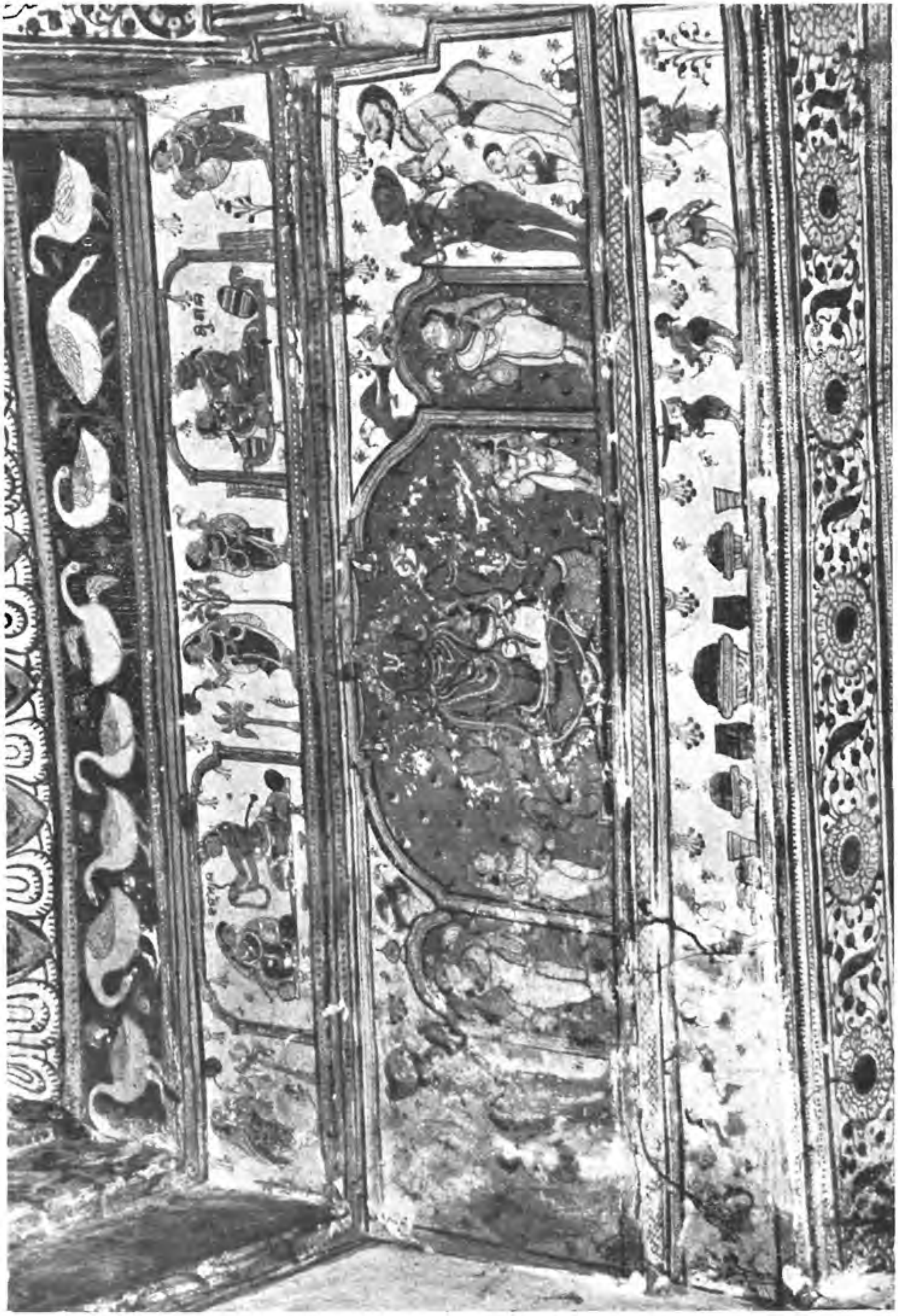

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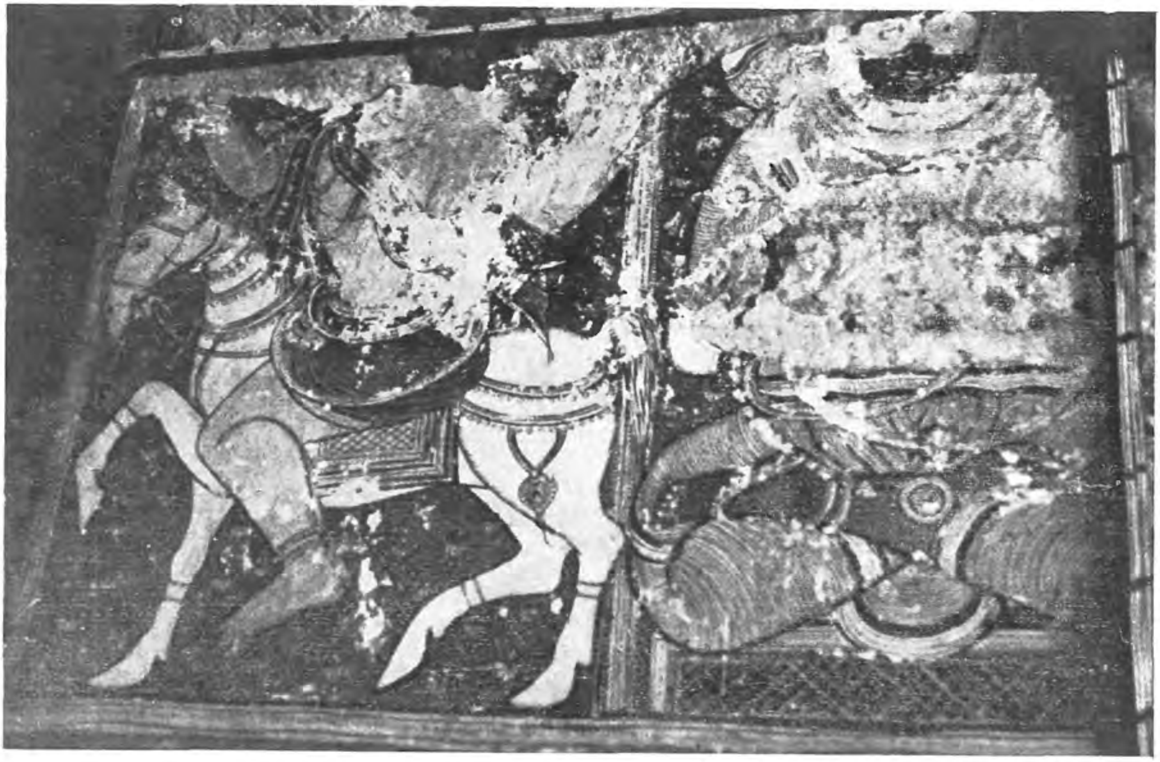

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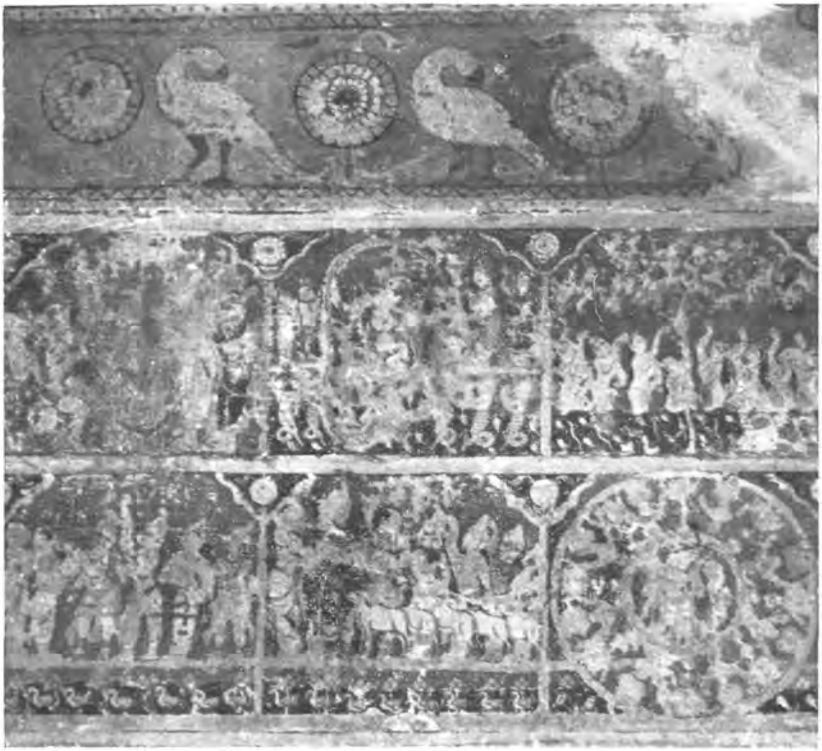

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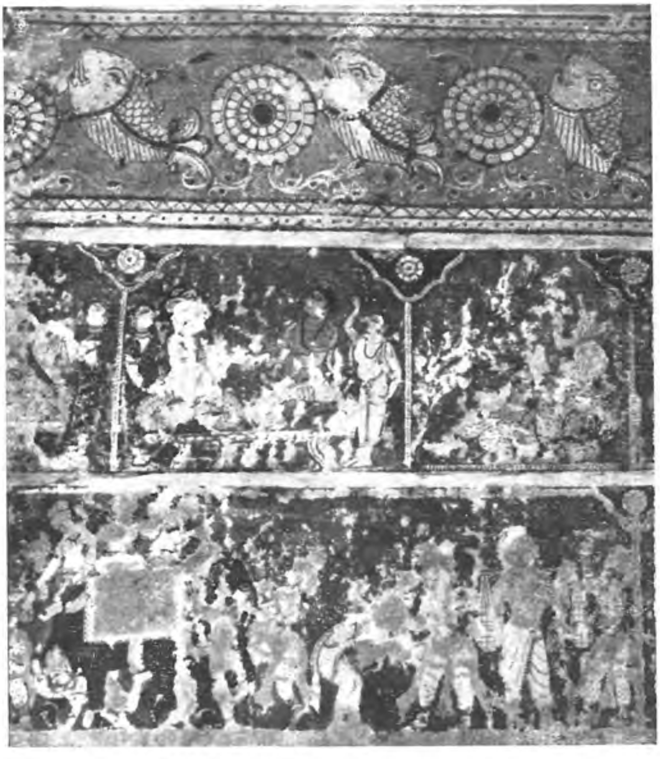

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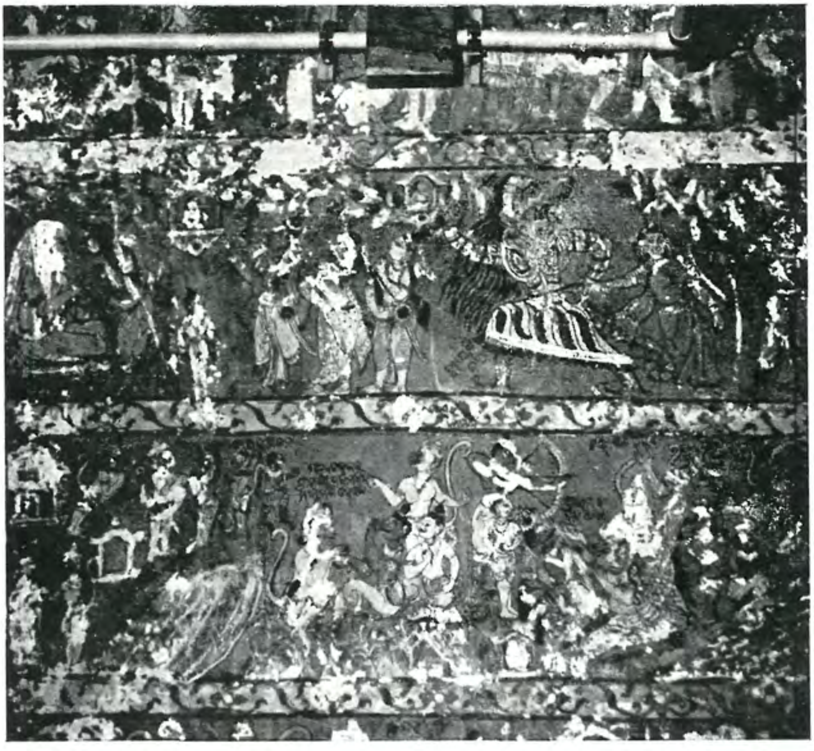

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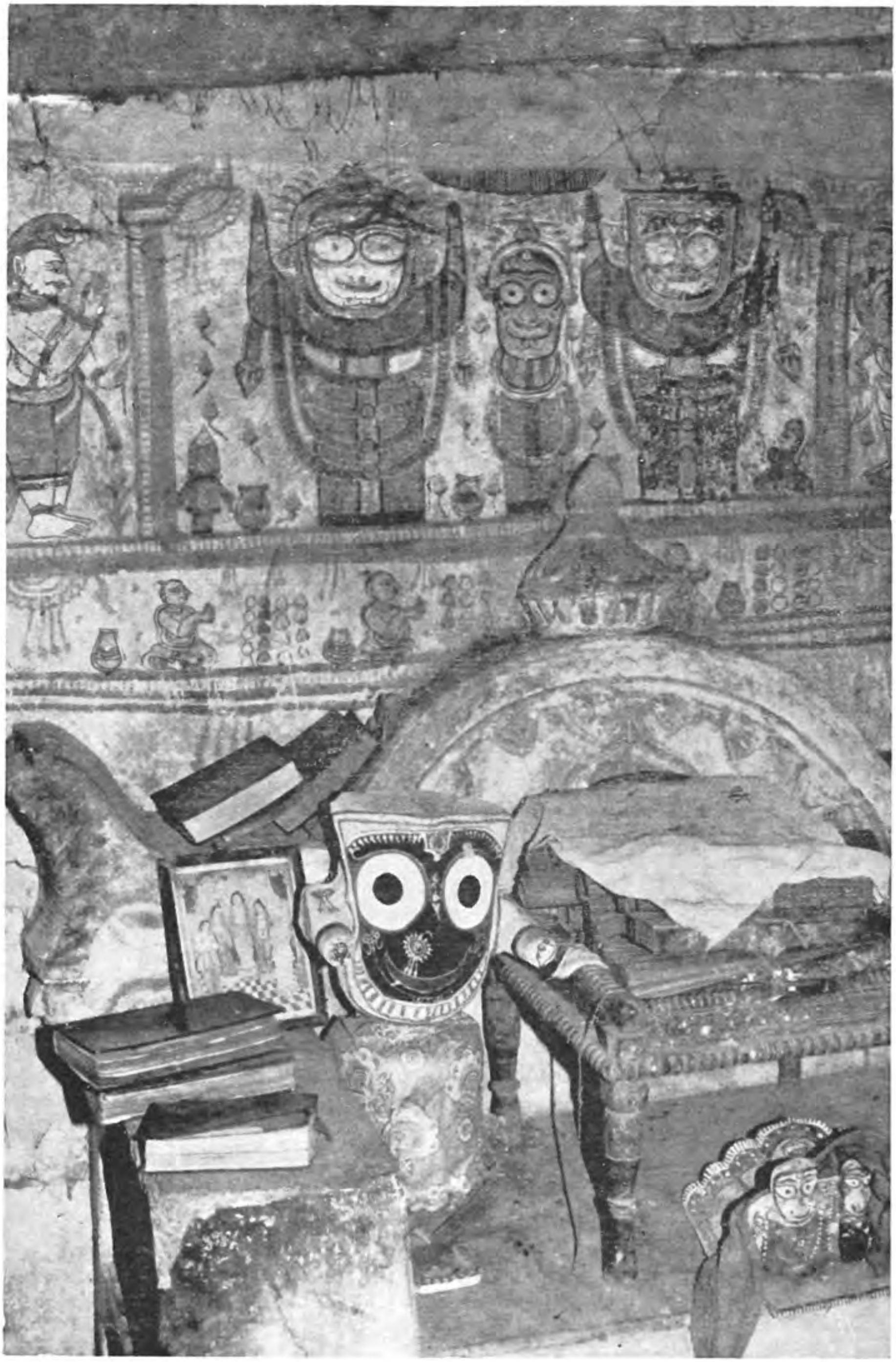

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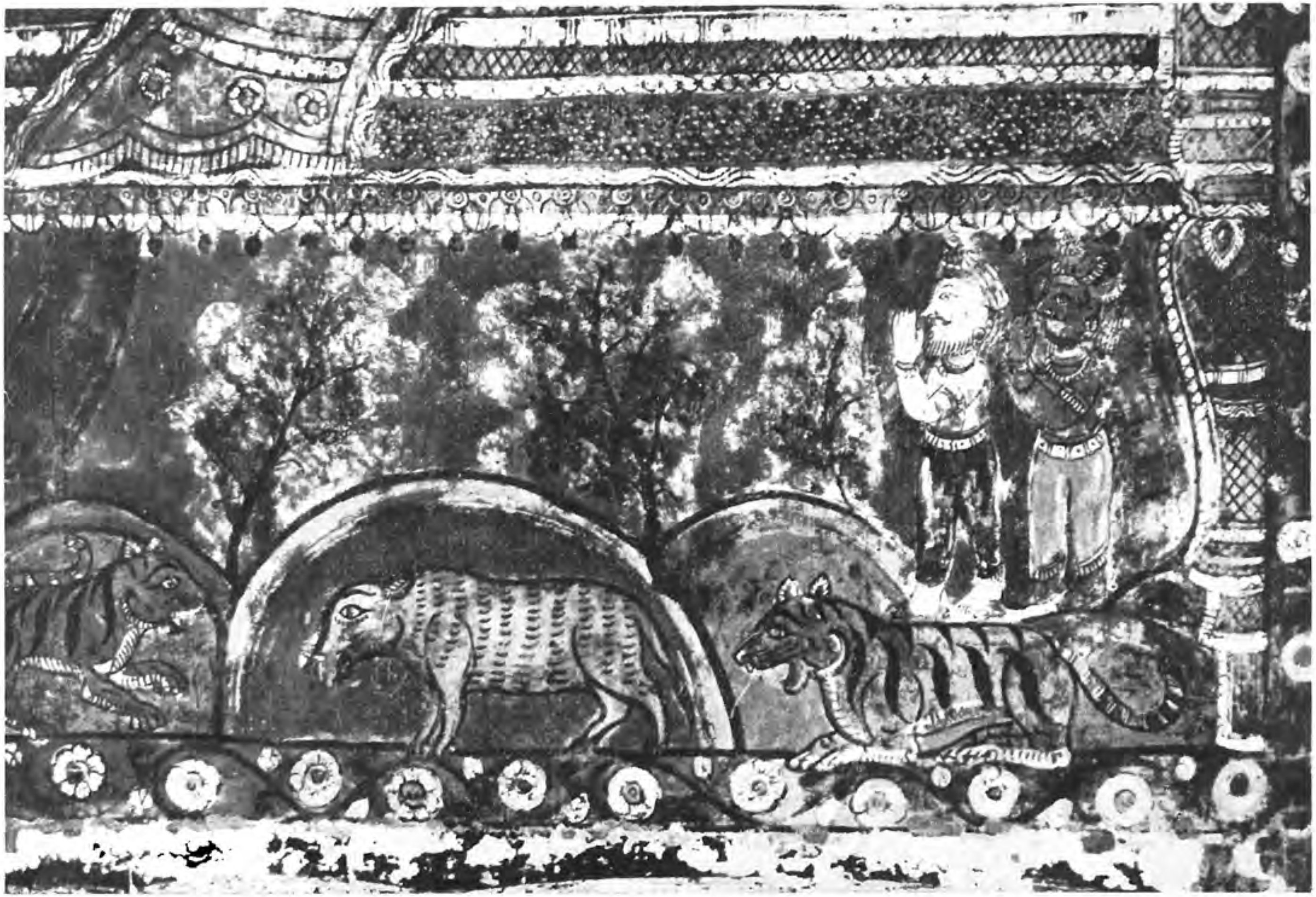

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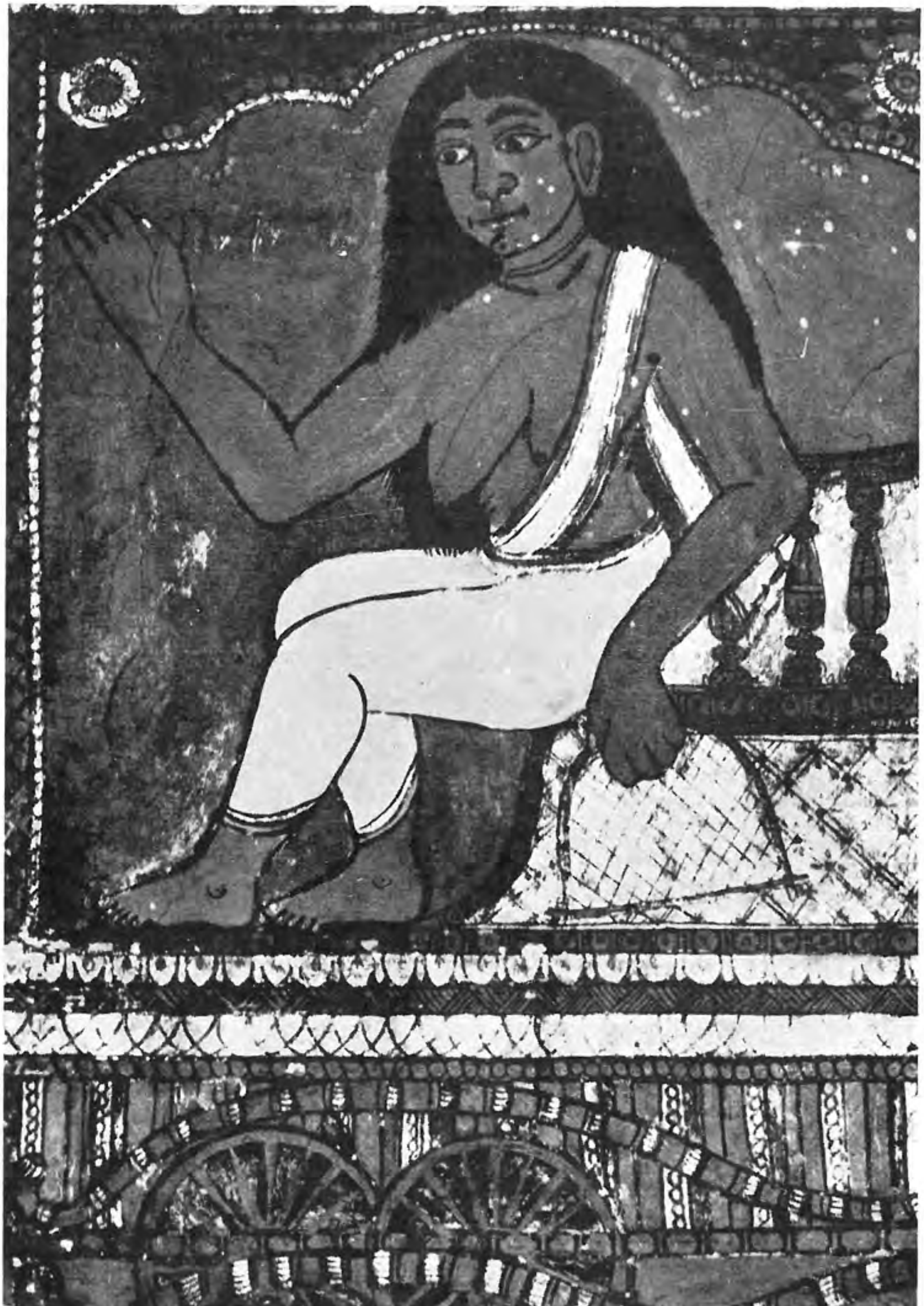

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NOTES TO ILLUSTRATIONS

1. Maharaja Disabhanja (?) on the elephant. He hlods an *ankusa* and a flower (?). The attendant Mahunta) sits behind him. A portion of Sitabinji painting at Ravanachaya in the district of Keonjhar.

2, Sketch of the Sitabinji painting at Ravanachaya prepared by principal R. N. Chakravarti, Keeper, Art Gallery, Indian Museum, Calcutta. Reprint from *Artibus Asiae Vol XIV, 1/2,*

3. a. Sitabinji painting at Ravanachaya (after conservation). View of the painting showing a royal procession. Note the throating on the edge. Reprint from *Artibus Asiae. Vol XIV. 1/2.*

   b. Sitabinji painting (below) closer view of the inscription below the elephant recording the name of Maharaja Disabhanja. Reprint from *Artibus Asiae Vol XIV. 1/2*

4. Sitabinji painting at Ravanachaya (above) – view of painting showing footmen, elephant and inscription below the elephant.

5. Buguda Viranchinarayana temple painting—Lakshmana straightens the arrows, sitting on Rusyamukha Parvata and Jambavana (the bear adviser) assists him.

6. Buguda Viranchinarayana temple painting. Rama puts a mark of sindura (vermilion) on Sita's forehead at Chitrakuta Parvata.

7. Buguda Viranchinarayana temple painting. Bharata with his retinue meets Rama in Chitrakuta Parvata, Below right are seen the widows of deceased Dasarath.

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8. Buguda Viranchinarayana temple painting (see illustration No. 5) Lakshmana straightens the arrows and Jembavana (the bear advisor) assists him. Lakshmana intends to shoot at Kiskindhya to teach a lesson to Bali

9. Buguda Viranchinarayana temple painting. The details of Chitrakuta Parvata. The dome shaped hills are meant for cavities in the hill which house monkeys, wild cocks, rabbits, deer etc. Below at the foot of the hill are seen ducks with fullblown lotuses in a lake.

10 Buguda Viranchinarayana temple paintings. The details of Chitrakuta Parvata. The dome shaped hills are meant for cavities in the hill. Mark the musical instrument called Dhumpa being played by the monkeys. There are a mule and a bear seen in the hills.

11, Buguda Viranchinarayana temple painting. The details of Chitrakula Parvata, This forms the lower portion of the illustration No. 7. Mark the widows of deceased Dasarath and the elephant that has carried Bharata from Ayodhya.

12. Buguda Viranchinarayana temple painting. Puri painting (a portion). The township of Puri with relevance to the temple of Jagannath.

13. Buguda Viranchinarayana temple painting—Puri painting (a portion)

14. Buguda Viranchinarayana temple painting. A portion of Rama— Ravana Yuddha, The monkeys and demons charge at each other.

15. Buguda Viranchinarayana temple painting. Rama to convince Sugriva of his strength pushes the bone of Dundubhi

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with his toe. Mark the caption *"Dundubhi asti"* in Oriya script below the skeleton.

16, Buguda Viranchinarayana temple painting-Jagannth as the nineth incarnation—Bouda. Mark the electric pipe line installed over the painting.

17. Buguda Viranchinarayana temple painting—Hanumana shown inside a decorated trifold arch.

18. Buguda Viranchinarayana temple painting. A portion of Rama—Ravana Yuddha. The duel between a monkey and an demon.

19. Buguda Viranchinarayana temple painting-Close up view of the elephant that has carried Bharata from Ayodhya (also efer illustration No. 11) being led by the Mahunta. Mark the proportion of the elephant and the Mahunta which are of equal height.

20. Buguda Viranchinarayana temple painting. Nrisimha tears open the bowl of Hiranya Kasipu shown as the fourth incarnation Mark the caption in Oriya script "Hiraynakasipu Narasimha".

21. Buguda Jagannath temple painting Chaturmukha (four headed) Brahma with his *vahana* swan.

22, Kosaleswar temple painting. Garuda shown inside a leaf shaped semi—circular arch with snake motifs.

23. Srikurmam temple painting (A P), Kanchi Vijaya. Jagannath and Balabhadra in the guise of two soldiers march at the head of the army of King Purusottam, Manika *gauduni* (milk-maid) receives the diamond ring from Balabhadra.

24, Srikurmam temple painting (A,P). A panda (Brahmin) offers *alati* to Balabhadra. Also seen in the picture are Subhadra and Jagannath .

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25, Srikurmam temple painting (A.P). Giri Govardhana. Krishna lifts the Govardhana hill to save the people from the torrential rains of Indra.

26. Srikurmam temple painting (A.P), Sesashayi Vishnu Mark the doccani influence in the *Kirata* and on the facial expression of Vishnu.

27, Srikurmam temple painting (A P). Vastraharana, Mark the bees hum over the tree.

28. Srikurmam temple painting (A.P)— Kaliyadalana,

29. Dharakote Jagannath temple painting. Arjuna aims his *gandiva* at Navagunjara. In the next sequence after knowing Navagunjara as the form of Krishna, prostrates.

30. Dharakote Jagannath temple painting—Gajoddharana. In order to rescue the elephant from the claws of the crocodile, Vishnu appears on the scene on the back of Garuda leaving behind the play of dice with Lakshmi. On the upper panel is shown Rama (Balarama) and Krishna being escorted by Akrura on a chariot to Mathura. Top upper panel depicts a herd of elephants as the decorative boarder.

31. Dharakote Jagannath temple painting. Sesashayi Vishnu. On the middle upper panel is depicted the *Dhanu Sabha* of Kamsa. Krishna pulls down Kamsa from the throne. On the top upper panel is shown a herd of elephants as a decorative panel.

32, Dharakote Jagannath temple painting- Krishnalila scenes On the top upper panel (from left) Basudeva carries the infant Krishna to Nanda's palace in Gopapura. Kamsa kills

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the girl of Yashoda mistaking it as the eighth child of Devaki—middle. Upper panel (from left)-- Krishna grazes the cows, steals curd and being punished by Yashoda frees the Arjuna brothers (Jamalarjuna). Lower panel (from left) — Krishna, Balaram and Gopals in the forest graze the cows and Krishna steals the sarees of the Gopis (Vastraharana).

33. Dharakote Jagannath temple painting—Lakshminarayana in *Vaikuntha* attended by sages and seers. On the top panel are a line of geese forming a decorative boarder. In the middle panel are the scenes of Radha and Krishna making love, exchanging *banamala*. Lalita and other Gopis are in attendance, In the lower panel are the offerings, the Chatri bearer, Kahalia and Sankhua.

34. Dharakote Jagannath temple painting—Close up view of Narada.

35. Dharakote Jagannath temple painting—A portion of Ramabhisheka scene. Seen in the illustration are Jambavana, Sugriva holding the *trasa* and a *Kahalia*.

36. Dharakote Jagannath temple painting—Bauda (the form of Jagannath) the nineth incarnation and Kalki the tenth incarnation.

37. Dharakote Jagannath temple painting— A general view of the paintings on the wall. Mark the installation of electric wires and the deterioration caused to the paintings.

38. Puri Gangamata Matha painting—Yajna Nrisingha shown inside a *pida* roofed temple under a decorated trifold arch.

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39. Puri Gangamata Matha painting—Krishna in *tribhanga* stands under a Kadamba tree, attended by Radha and Lalita on either side. River Yamuna is shown with fishes and cranes. In the lower panel a group of devotees do *kirtana* with *khola* and embrace each other out of ecstacy, There is an inscription mentioning the name of the painter "Mukunda Mahapatra dated to 1323 Sakabda."

40. Puri Gangamata Matha painting—*Yamalarujuna bhanjana*—Krishna sets free two Gandharvas (the Arjuna brothers). In the illustration are seen Narada on a tigerskin and Yashoda standing nearby. Krishna is drawn bigger in proportion to other figures in the painting. Mark the depiction of hills with cavities housing different kinds of animals. On the upper panel are (from left) Sesashayi Vishnu, the scenes of Krishna killing Kubalaya (elephant) and the *astamallas* and of floating on a banyan leaf on the ocean of milk. In the lower panel is depicted a bull fight.

41. Puri Gangamata Matha painting—Basudeva Sarvabhouma, who defeated Chaitanya in the debate on the Vaishnava philosophy. This painting is said to have been repainted on the old painting belonging to atleast 17th century after the period of Chaitanya.

42. Chikita-gada Chaitanya Matha painting—Vastraharana.

43. Chikita-gada Chaitanya Matha painting—Aghasura *baddha* and Vakasura *baddha*.

44. Chikita-gada Chaitanya Matha painting—Krishna and Balarama fight with the *astamallas* set by Kamsa in Mathura.

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45. Chikiti-gada Chaitanya Matha painting-- Vasthaharana, shown in two sequences, In the first sequence Brahma steals the *Vastha* (cattle) and in the second, realising the powers of Krishna surrenders.

46, Digapahandi Radhakanta Matha painting— Krishnalila scene. In the upper panel Kaliyadalana, Vastraharana etc. In the lower panel Girigovardhana, Rasalila etc.

47. Digapahandi Radhakanta Matha painting—Krishnalila scenes, In the upper panel killing of Kamsa by Krishna and in the lower panel the killing of Kubalaya elephant and other incidents of Bhagavata.

48. Meliput temple painting (A.P)—Krishnalila painting. In the upper panel Nanda, Yashoda and Krishna, Balarama with cows. In the lower panel Krishna and Balarama return home with cows.

49. Paralakhemandi Radhakanta Matha painting – Scenes from Ramayana. (Paintings were redone by Harekrushna Mahapatra in 1923)

50. Karadagadia Bhagavataghara painting— Jagannath, Balabhadra and Subhadra.

51, Jayapur Sri Kalika temple painting—Sayana Durga. In the lower panel is a landscape with depiction of hills. Inscription in the temple-"For the painting of the Sri Kalika Mandir and for the memory of Sri Kelaapal Swamy his son donated the money for the repainting which was done by Gopinatha Chitrakara on 28th August 1959" In this painting Gopinatha Mahapatra, his sons Judesti, Simanchala and Lakshmana assisted.

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52. Jayapur Sri Kalika temple painting—The details of the lower panel of illustration No. 51. Inside the cavities of the rocks are housed tigers and bears Two rishis stand with folded hands and pay homage to Sayana Durga above.

53. Jayapur Sri Kalika temple painting—Dhumavati.

54. Jayapur Sri Kalika temple painting—Giri Durga.

55. Jayapur Sri Kalika temple painting —Details of Siva (portions of Sri Kali painting at illustration No, 51)

56. Jayapur Sri Kalika temple painting—Mahisa Mardini Durga.

57. Jayapur Sri Kalika temple painting— Sri Kali (Sivarudha).

58. Jayapur Sri Kalika temple painting— a portion of Chinnamasta.

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